DOCUMENT RESUME

ED 103 396 40 SP 009 003

TITLE	Materials on Creative Arts (Arts, Crafts, Dance, Drama and Music) for Persons with Handicapping Conditions.
INSTITUTION	American Alliance for Health, Physical Education, and Recreation, Washington, D.C.
SPONS AGENCY	Bureau of Education for the Handicapped (DHEW/OE), Washington, D.C.
PUB DATE	Jan 75
GRANT	OEG-0-72-5454-233563
NOTE	102p.
AVAILABLE FROM	American Alliance for Health, Physical Education, and Recreation, 1201 16th Street, N.W., Washington, D.C. 20036 ($2.75)
EDRS PRICE	MF-$0.76 HC-$5.70 PLUS POSTAGE
DESCRIPTORS	Art; *Creative Activities; Dance; Drama; *Handicapped Students; Music; *Resource Materials

ABSTRACT

This guide provides information about resources for use in the creative arts--art, crafts, dance, drama, and music programs--for individuals with various handicapping conditions. Listings are provided for printed references, audiovisual materials, resource persons actively involved in one or more areas of the creative arts, associations and organizations concerned with creative arts and/or specific handicapping conditions, and material and equipment suppliers. State-of-the-art statements regarding the creative arts in general and specific modalities are included. References to research studies and annotated descriptions of resource materials constitute a major part of the guide. Activity suggestions, organizational guidelines, and implications for programing in art, crafts, dance, drama, and/or music for persons with various handicapping conditions are provided. Selected information and materials developed for the general population and adapted for use with special populations are integrated into this guide. (Author/PB)

ED103396

BEST COPY AVAILABLE

MATERIALS ON CREATIVE ARTS (Arts, Crafts, Dance, Drama and Music) FOR PERSONS WITH HANDICAPPING CONDITIONS

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

January 1975

INFORMATION AND RESEARCH UTILIZATION CENTER
IN PHYSICAL EDUCATION AND RECREATION FOR THE
HANDICAPPED

Sponsored by American Alliance for Health, Physical Education and Recreation
1201 Sixteenth Street, N.W.
Washington, D. C. 20036

A Project of U. S. Department of Health, Education, and Welfare
U. S. Office of Education, Bureau of Education for the Handicapped

SP 009 003

The project presented or reported herein was performed pursuant to a Grant from the U.S. Office of Education, Department of Health, Education, and Welfare. However, the opinions expressed herein do not necessarily reflect the position or policy of the U.S. Office of Education, and no official endorsement by the U.S. Office of Education should be inferred.

Project No. OEG-0-72-5454-233563

American Alliance for Health, Physical Education, and Recreation
1201 Sixteenth Street, N.W. Washington, D.C. 20036

TABLE OF CONTENTS

INTRODUCTION 1

State of the Art 3
Art 3
Arts and Crafts 4
Dance 4
Drama 5
Music 5
Program Aids 6
Research 6
Needs and Recommendations 9
Selected References 9
Additional References 13

PRINTED REFERENCES 21

Index of Printed References 79

AUDIOVISUAL MATERIALS 81

RESOURCE PERSONS 93

ASSOCIATIONS AND ORGANIZATIONS 95

MATERIAL AND EQUIPMENT SUPPLIERS 96

Art Materials 96
Ceramics 96
Craft Supplies 96
Dance/Music Resources 97
Jewelry Craft 98
Leather Craft 98
Music Resources. 98
Painting 98
Weaving. 99

INTRODUCTION

The purpose of this Guide is to provide resources for persons who include art, crafts, dance, drama, and music in programs for individuals with various handicapping conditions. Resources are listed for:

1. Printed References -- articles, books, curriculum guides,
2. Audiovisual Materials -- films, records,
3. Resource Persons -- individuals actively involved in one or more areas of the creative arts,
4. Associations and Organizations -- groups concerned with creative arts and/or specific handicapping conditions, and
5. Material and Equipment Suppliers.

The section following the introduction presents summary, state of the art statements regarding the creative arts in general and specific modalities in particular. References to research studies and resource materials in this section are found in listings immediately following the state of the art section and not in extensive resource listings comprising the bulk of this Guide.

Extensive searches of many diverse sources were carried out to obtain program information, resource materials, and research data about the creative arts. Input for this Guide came from reviews of (1) periodicals including journals and newsletters of associations and organizations involved directly or indirectly in creative arts, special education, therapeutic modalities, activity or adjunctive therapies, and related areas, (2) books, (3) curriculum guides from public and special schools, (4) program descriptions from recreation departments, residential facilities, and activity centers, (5) project and research reports, (6) audiovisual materials including films, slides, videotapes, phonograph records, and audio cassettes, (7) masters theses and doctoral dissertations, (8) bibliographies and computer printouts from selected information systems, materials centers and resource networks, and (9) a variety of secondary sources.

Despite comprehensive search and coverage, conditions in the field today promote and provide important new releases almost daily. In addition, personnel at program people-touching levels often devise materials, adapt activities, modify methods, develop approaches, and have productive experiences in these areas that have never been formally written about or presented. Although some fugitive materials--one-of-a-kind, out of print, and difficult to obtain--are included in these listings, this represents a relatively untapped source for additional materials, information, and resources of great value. While extensive, listings and materials are not presented as inclusive of the myraid data and resources available in the creative arts. For these reasons, the staff of the Information and Research Utilization Center in Physical Education and Recreation for the Handicapped (IRUC) welcomes bibliographic data, annotations, abstracts, and summaries for other relevant materials as well as resources themselves and names of additional resource persons and involved organizations.

Materials in this Guide provide activity suggestions, organizational guidelines and/or implications for programing in art, crafts, dance, drama, and/or

music for individuals with various handicapping conditions. Many excellent resources in the creative arts developed for the general population can be adapted for use with individuals with various handicapping conditions; in many cases these items can be used in their original forms. Selected information and materials of this type included in this Guide have been used and shown to be effective with persons having various handicapping conditions. Bibliographies on additional aspects of the creative arts for impaired, disabled, and handicapped individuals dealing with theory and rationale can be obtained from the Information Center on Exceptional Children (1920 Association Drive, Reston, Virginia 22091) and the Therapeutic Recreation Information Center (Department of Recreation and Park Management, University of Oregon, 1607 Agate Street, Eugene, Oregon 97403).

A wide variety of materials has been incorporated into this Guide. Basic criterion for selecting and including items was its general applicability to creative arts programs for impaired, disabled, or handicapped persons. Many of these materials are appropriate for educational programs, some for recreational activities, others for rehabilitation efforts, and some for therapeutic purposes. Certain items are designed for structured or formal situations; others are more appropriate for creative or informal settings. Input is from a variety of settings and from personnel with a variety of backgrounds, experiences, and training.

As in any endeavor or activity encompassing the behavioral sciences, no single activity or approach can be everything to everybody. As in no other area, personal interaction between participant and leader, student and teacher, is crucial in the creative arts--individuals are interacting and working with individuals. Certain listed materials will provide valuable leads and ideas for some teachers/leaders with some youngsters in specific situations. However, the same activities and methods will not necessarily be effective for the same teachers/leaders with other youngsters in different situations no matter how similar external behavior and observable characteristics. Although some materials may not be effective for some teachers/leaders, they may be valuable resources for others. Conversely, materials that some hold as tried and true may do little for programs and efforts of others -- seek out and try materials which appear to meet immediate program needs of those you serve.

Every effort has been made to provide all necessary information so materials can be obtained for review and/or used. Printed materials may be reviewed at libraries or obtained through interlibrary loan. Many items can be obtained directly from authors, purchased from publishers, or from other appropriate sources. Many items can be obtained from the Educational Resource Information Center (ERIC). Any document with an ED number is available from ERIC Document Reproduction Service (EDRS) in microfiche or paper copy (EDRS, P. O. Box 190, Arlington, Virginia 22210). Copies of some printed references are also available from the Therapeutic Recreation Information Center. Necessary information concerning rental and purchase of films is provided with bibliographic data for each film. For records, a distributor is named but many albums and individual records are available from several distributors. A list of distributors is provided under Dance/Music Resources in the section on Material and Equipment Suppliers. Listings of resource persons and organizations are provided to aid leaders/teachers in providing comprehensive services in the creative arts. Creative Arts offer a variety of activities for persons with handicapping conditions. A well balanced activity program provides opportunities for individuals to have a variety of experiences in this area. Teachers/leaders should provide comprehensive programs and leisure counseling in art, crafts, dance, drama, and music when program participants express interest in them.

State of the Art

The Creative Arts are a rather broad program area which include activities in art, crafts, dance/movement, drama, and music/rhythms. As a medium of expression and means of self-actualization, activities of this nature are gaining enormous popularity. Search of the literature reveals that creative arts are used quite extensively with persons having various handicapping conditions.

However, a major issue surfaces when examining this information--no clear, universal definition as to when an activity is considered educational, recreational or therapeutic was found. With the added concept of therapeutic recreation, overlap in activity objectives is even more apparent. For example, therapeutic recreation is a process which utilizes recreational services for purposive intervention in some physical, emotional, and/or social behavior to bring about a desired change in that behavior and to promote growth and development of the individual. Education too is a process to bring about change in behavior and to promote growth and development of an individual. Furthermore, the educational process is no longer limited to acquisition of knowledge and factual information but encompasses development of an individual in all domains--cognitive, psychomotor, and affective.

Perhaps no clear-cut distinction can be made among various activity modalities and adjunctive therapies. What might distinguish one from the other is the primary objective of an activity and the setting in which it takes place. However, objectives may be interchangable depending upon the extent of involvement of the participant and goals of the leader/teacher/therapist.

An equal amount of confusion exists within specific creative art therapies themselves--art, dance, music, and psychodrama. In discussing art therapy, Kramer (1972a) emphasized art as therapy rather than psychotherapy using art as a tool. Throughout the literature it is not resolved whether art, dance, and music therapies and psychodrama are the former or the latter. However, McDermott (1954) delineated four forms of art therapy: (1) diagnostic where character disabilities are found through student drawings and craft work, student mannerisms, and student relationships with other students and teachers, (2) analytic which attempts to find what is wrong with the patient and to remedy the problem, (3) self-expressive which places emphasis and hope on making the individual mature because of achieving success in self-expression, and (4) combinations of the three other forms.

Art

Whether a given activity is educational, recreational, and/or therapeutic, creative art activities can be used with impaired, disabled, and/or handicapped individuals to meet specific habilitation/rehabilitation goals. Spero and Weiner (1973) in a research project to study effects of Creative Arts Therapy on behavior of mentally handicapped children described how one child through art therapy changed from the visual style of a younger child to a style consistent with his chronological age. In another study (Neale, 1964), teacher ratings showed that

trainable mentally retarded students under art therapy made significant gains in classroom behavior, speech, and language. An important aspect of art therapy for elderly participants has been opportunities for group activity and cooperation (Poulden and Rosin, 1967).

Arts and Crafts

"Arts and crafts are important for MR's because they are non-academic, offer opportunities for success, the discovery of dormant abilities, feelings of accomplishment and social skills, and have therapeutic value." (Marpet and Prentky, 1968). Fitzgibbon (1965a) defined therapeutic art as use of crafts as a medium to create or develop an individual child as a person and to prepare him aesthetically and in general competence to participate in our society. He further stated (1965b) that craft programs for educable mentally retarded children may be better justified on the basis of their contribution toward the objective of self-realization rather than on the grounds of their contribution to physical coordination, motor-sensory training, or leisure activity. Arts and crafts were used to help blind children use their unusual amount of spare time actively and usefully (Coombs, 1967). Brief case studies of young adults with mild to severe mental retardation and/or multiple handicapping conditions described how enthusiasms and self concept gained from making a ceremic object extended to other activities (Bush, 1973).

Dance

Dance is an activity in which each child can achieve success, demonstrate self-expression, learn social awareness, and experience feelings of being part of a group (Reiland, 1969). Square, modern, and social dance class participation have helped retarded children and adolescents learn both verbal and non-verbal social skills and develop physically. Improving coordination skills, increasing attention span, developing an awareness of the body in movement, learning appropriate social behaviors, and achieving self-expression through movement are areas which have been emphasized in dance groups.(Goodnow, 1968). In the Spero and Weiner (1973) experiment, dance therapy was used to ventilate one child's anger and helped him become freer and more relaxed.

Perlmutter (1974) described how creative dancing helped inner-city children communicate with their bodies what they could not through language. In one program (Jones, 1968), folk dancing for 10 to 12 year old mentally retarded children stimulated improvement in their self-image and confidence. In a study (Groves, 1968) of movement and music with subnormal adolescent girls, the subjects developed greater interest in language, a more creative and independent attitude, and group feelings. An experimental dance program (Fink, 1968) for retarded children resulted in increased body coordination, language development and concepts, and ability to listen and follow directions. In another dance program (Eichenbaum and Bednarek, 1964), square dancing was used to help alleviate problems of extreme hostile, aggressive behavior of mentally retarded children from impoverished backgrounds.

After review of research relating to place of dance in programs for mentally retarded persons and to the significance of dance programs in perceptual-motor development programs, Calder (1972) concluded that despite limitations of objective studies

and subjectivity of others, research reviewed offered conviction of the worth of dance for mentally retarded persons. Positive effects were not only seen in the area of physical education but also in behavior and other areas of the school program.

Drama

A member of the National Theatre of the Deaf urged utilization of creative arts in educating deaf persons. Because creative drama begins where a child is by allowing him to use everyday language to create dramatic scenes out of real or imagined incidents, creative drama is said to free a deaf child from failure associated with written words (Bragg, 1972). With emotionally and academically handicapped adolescents creative dramatics were used to encourage subjects to release inhibitions and increase self knowledge (Schisgall, Summer, 1973). Dramatization was used with retarded children to satisfy the psychological need to play act, practice speaking clearly, use correct English, follow a teacher's example, learn to memorize, improvise, release energy, use the body, and discover literature (Gitter, 1972). In the Spero and Weiner study (1973) drama was used so children could let loose pent up emotions and improve language ability. In another study (Irwin and McWilliams, 1974), dramatic activities used with children having cleft palates resulted in each child showing significant improvement in verbal as well as social skills.

Music

Greater need is seen for use of music with exceptional children than normal groups. Proper use of this tool can improve speech, help regain use of limbs, improve sense of rhythm, and calm tense bodies (Gilliland, 1955). Music therapy utilized movement and sound in a structured activity to develop group participation, cooperation, individual responsibility, non-verbal communication, self-esteem, and individual expression (Kagin, 1968). In the Spero and Weiner study (1973), music therapy was used to improve one child's self concept which in turn caused her to become more social, verbal, curious, and creatively expressive. With cerebral palsied children music has been used to stimulate movement and motor activity, strengthen muscles, improve coordination, and for relaxation (Snow and Fields, 1950; Weigl, 1954). Campbell (1972) noted that music helped learning disabled children develop their educational potential since rhythm is basic to bodily movements such as speech, writing, reading, walking, and dancing. With the deaf music has been used to teach rhythm and other aspects of speech, teach and test sound perception, and encourage language development (Hummel, 1971; McDermott, 1971; Samoore, 1970). Goodenough and Goodenough (1970) stressed the influence of music on blind children in physical development, auditory discrimination, and motor development; active participation aided emotional development and self concept, gave opportunities for emotional outlets, increased creativity, improved attention span and ability to memorize and stimulated greater social awareness through listening activities in groups which promoted interaction and relationships with others. Dryer and Dix (1968) used music with blind children to open channels of communication where none existed. Wasserman (1972) described a music program for emotionally disturbed children that served as a means for patients to begin communicating both verbally and nonverbally.

Music provided mentally retarded participants with enjoyment, opportunities to express themselves and establish wholesome interpersonal relationships; helped them assume their roles as part of groups; aided them achieve a sense of accomplishment; and helped them improve their coordination (McClelland, 1970; Srisopark, 1971). Connor and Talbot (1965) related use of musical experiences in an experimental curriculum for young mentally retarded children where singing and rhythms were used to catch the children's interest and provide a vehicle for transfer to other activities; listening and action sequences with a record player were used to focus attention. Cameron (1970) described how music was used to enhance education of mentally retarded children. Basic learning abstractions can be practiced and promoted through the application of intrinsic music symbols, starting with learning at the most elementary level.

Program Aids

Regardless of the specific creative art modality, program aids--activities and guidelines--and program descriptions can be found for almost any handicapping condition. The vast majority of materials--the number greater than the sum of materials found in all other modalities combined--were found for music/rhythms. The number of program materials found in art, crafts, dance/movement, and drama were roughly equal, with art having slightly more than the others.

The handicapping condition for which the most creative arts materials were found was mental retardation--more than twice as many program materials as any other single condition. Program materials were found with some degree of frequency for the following handicapping conditions (in order of greatest frequency): (1) blind and visually impaired, (2) physically handicapped, (3) deaf and hearing impaired, and (4) psychotic and emotionally disturbed. Creative arts program aids were found for such specific conditions as autism, cerebral palsy, communication disorders, geriatrics, health related conditions, hyperactivity, learning disabilities, minimal brain dysfunction, multiple handicapped, and social maladjustments.

Research

As with program aids, the greatest amount of research concerning use of creative arts with impaired, disabled, and handicapped individuals has been in the area of music/rhythms. Research in this area was found five times more than any other program area, and with the addition of research in music therapy, six times any other program area. With roughly the same amount of research were art, dance, and drama. The frequency of research per handicapping condition was somewhat more evenly distributed. Studies having the greatest frequency dealt with mental retardation and psychoses; no other condition exceeded ten studies.

While the literature is full of examples of behaviors that can be affected by program activities in the creative arts, less than one-third of research studies dealt with verifying theories. Primary areas researched included:

Use of creative art activities to bring about change in behavior and/or skill;

- Surveys of use of a specific modality;

- Ability of persons having a particular handicapping condition in a specific creative art;

- Use of a creative art activity as a reinforcer in behavior modification programs; and,

- Specific training in a modality to increase skill in that modality (e.g., rhythms).

It appears that the bulk of this research is directed toward answering questions only relevant to a specific group at a specific time (e.g., Gerard, 1955--A Survey of Music Activities in Schools for the Handicapped in the New England Area) or totally irrelevant to use of creative arts as program activities with the impaired, disabled, or handicapped persons (e.g., Vernetti and Jacobs, 1972--Study to Determine Whether Using Music to Mask Background Noise Would Increase Learning Disabled Children's Productivity).

One group of studies dealt with abilities of persons with particular handicapping conditions to perform successfully in a particular activity. Tyszkiewiez (1972) found an unexpected artistic talent in mentally retarded children. From a study of deaf and aphasic children, Silver (1970) concluded that here was no reason why an individual who had impaired hearing or language should not have artistic talent. Pang and Harrocks (1968) found that deaf participants scored lower than normal subjects in abstract areas, about the same in concrete areas and higher on elaboration. In another study, (Pitman, 1965) blind children scored significantly higher than sighted subjects on musical ability. McLeish (1968) found that average scores of educable subnormal children equaled those of normal groups in tests involving simple auditory discrimination (i.e., pitch, intensity); these scores dropped significantly in more complex judgments involving memory.

In the Weiner and Spero (n.d.) study of creative arts therapy with mentally retarded children test results showed that this type of treatment helped retarded children sharpen auditory and visual reception and association, and refine verbal and mannual expression. Silver (1973) showed that art procedures were useful in teaching ideas of conservation, grouping, ordering, and spatial orientation. Minimal brain impaired children made significant gains in visual perception through participating in creative arts programs (Carter and Miller, 1971). While not always significant, positive effects on academic achievement, motor skills, social awareness and certain aspects of art behavior of intellectually handicapped children and youth were noted as the result of an experimental art program (Mills, et al, 1961). Significant improvement was found after art lessons were introduced to increase creativity of emotionally disturbed children (Gallagher, 1972).

Puretz (n.d.) found statistically significant positive improvement in the self-concept of disadvantaged girls who took part in modern dance as a substitute for physical education. Educable mentally handicapped children had significant sensory-motor improvements related to advances in language abilities and visual perceptions after participating in a dance program (Taylor, 1964). Gittens (n.d.)

noted significant improvement in visual closure, gross agility, and self concept when a dance program was utilized with trainable mentally retarded children. A dance therapy program with psychiatric patients resulted in significant improvement with respect to hypochondriasis; such progress was not found in other personality traits (Balkus, 1968). Overall individual improvement in self-confidence and adjustment to the group resulted from a recreational drama program with emotionally disturbed adolescents (Fowlkes, 1966).

Comparisons of personal and social behavior patterns of three groups of girls who participated in basketball, choir, or no extramural activity in a state training school revealed that while all subjects deviated significantly from norms on factors such as withdrawal tendencies, nervous symptoms, and antisocial tendencies, scores of the basketball group were superior to both choir and control groups on seven factors (Green, 1969). After participating in music activities, post-respiratory patients exhibited a noticeable and sometimes unusual increase in vital capacity measurements (Brim, 1951). Braswell (1970) described a study where music therapy was given to adult rehabilitation clients. No significant differences in either skill in interpersonal relationships or self concept were found but the experimental group ranked higher in vocational potential as measured by motivation and attendance. Increased attention span, greater motivation, and more expressive speech were behavioral results attributed to a music program provided mentally retarded subjects (Levey, 1970). In an 18 week music enrichment program for trainable mentally handicapped students, the experimental group made significant gains on the Peabody Picture Vocabulary Test, while both groups made significant gains in basic knowledge, communication, and social behavior (Wingert, 1972). Seybold (1971) found that musical activities when used with speech delayed children produced significant results.

Analysis of these findings suggest something about how impaired, disabled, and handicapped persons are viewed--not as individuals each with his own interests and abilities but as labels or diagnostic categories which can be generically pigeon holed! It's time this way of dealing with persons with various handicapping conditions be disposed of and Blatt's (1973) hypothesis considered:

> "Given proper conditions, it can be demonstrated that intelligence is plastic, i.e., intelligence is a function of practice and training. That we have not been able to accomplish such change in people is, I believe, less a defect of this hypothesis than it is of our practice."

It is time that interests and needs of persons with various handicapping conditions be recognized. In general, they have the same interests, needs, and abilities regarding creative art activities as any other group; they need to participate in these activities for pure enjoyment. Studies are needed to determine whether or not changes in behavior really result from participating in creative arts activities. When treatment variables cannot be isolated, precautions must be taken not to make unwarranted conclusions. Some studies reported in this section possess one or more of the following design weaknesses: (1) lack of appropriate assessment tools; (2) no control groups; (3) small sample sites; (4) insufficient treatment time; and (5) inappropriate statistical treatment. However, they still provide insights into behaviors that can be changed through use of creative arts activities and suggest guidelines for future research.

Needs/Recommendations

Review and analysis of research studies, empirical evidence, program information, and other resource materials provide bases for various recommendations for future action and activity in terms of needs, deficiencies, and gaps reflected from this state of the art statement.

- Emphasize basic right and need of impaired, disabled, and handicapped individuals to participate in creative arts activities as their interests presuppose them.

- End the proliferation of program aids which provide specific program activities; emphasize program aids which provide guidelines, methods, and techniques for providing creative arts activities to persons with various handicapping conditions; emphasize use and adaptation of program aids developed for the general population.

- Provide qualitative analysis of program aids in creative arts designed exclusively for use with impaired, disabled, and handicapped individuals.

- Pursue activity analysis of creative art activities in terms of their progressions, sequences, values, and uses with individuals having various handicapping conditions.

Selected References

1. Balkus, Mary P. An Experimental Study of the Relationship Between Participation in a Dance Therapy Program and Changes in Selected Aspects of Personality of Female Psychiatric Patients at the Terrell State Hospital in Terrell, Texas. Doctoral dissertation. Denton, Texas: Texas Woman's University, 1968.

2. Blatt, Burton. "The Monolith and the Promise." Therapeutic Recreation Journal VIII:4: Fourth Quarter, 1973.

3. Bragg, Bernard. "The Human Potential of Human Potential: Art and the Deaf." American Annals of the Deaf 117:5: 508-511; October 1972.

4. Braswell, Charles, et.al. "The Influence of Music Therapy on Vocational Potential." Journal of Music Therapy 7:1: 28-38; Spring 1970.

5. Brim, Charlotte L. "Music, Vital Capacity, and Post-Respirator Patients." Music Educators Journal 37: 18-19; January 1951.

6. Bush, Nancy Gale. "Ceramics Has Something for All." The Pointer 18:1: 46-49; Fall 1973.

7. Calder, Jean E. "Dance for the Mentally Retarded." Slow Learning Child 19:2: 67-78; July 1972.

8. Cameron, Rosaline. "The Uses of Music to Enhance the Education of the Mentally Retarded." Mental Retardation 8:1: 32-34; February 1970.

9. Campbell, Dorothy Drysdale. "One of Twenty: The Id." Music Educators Journal 58:8: 38-39; April 1972.

10. Carter, John L. and Phyllis K. Miller. "Creative Art for Minimally Brain-Injured Children." Academic Therapy 6:3: 245-252; 1971.

11. Connor, Frances P. and Mabel E. Talbot. "Music Experiences." Digest of the Mentally Retarded 2:1: 12-19, 31; 1965.

12. Coombs, Virginia H. "Guidelines for Teaching Arts and Crafts to Blind Children in the Elementary Grades." International Journal for the Education of the Blind 16:3: 79-83; March 1967.

13. Dryer, Jerome and James Dix. "Reaching the Blind Child Through Music Therapy." Journal of Emotional Education 8:4: 202-211; 1968.

14. Eichenbaum, Bertha and Norman Bednarek. "Square Dancing and Social Adjustment." Mental Retardation 2:2: 105-108; 1964.

15. Fink, Herschel P. "Dance Teachers Find Retarded Challenging." ICRH Newsletter 3:9: 3-4; 1968.

16. Fitzgibbon, Walter C. "A Rational for Crafts for the Educable Mentally Retarded." Exceptional Children 32:4: 243-246; 1965.

17. _____. "Therapeutic Arts for the Mildly Mentally Retarded." Digest of the Mentally Retarded 2:1: 205; 1965.

18. Fowlkes, N.L. Some Effects of a Recreational Drama Program on a Group of Emotionally Disturbed Adolescents. Master's thesis. Madison: University of Wisconsin, 1966.

19. Gallagher, Patricia A. "Procedures for Developing Creativity in Emotionally Disturbed Children." Focus on Exceptional Children 4:6: 1-9; November 1972.

20. Gerard, Barbara A. A Survey of Music Activities in Schools for the Handicapped in the New England Area. Unpublished master's thesis. Boston: Boston University, 1955.

21. Gilliland, Esther Goetz. "Functional Music for the Exceptional Child in the Special Schools of Chicago." School Music Handbook. Boston: C.C. Birchnard, 1955. pp. 585-591.

22. Gitter, Lena L. "Dramatization and Role-Playing in the Montessori Classroom." The Pointer 17:2: 92-93; Winter 1972.

23. Gittins, John Arwyn George. The Effects of a Program of Modern Educational Dance on the Perceptual-Motor Skills and Psycholinguistic Attributes of Trainable Mentally Retarded Children. Master's thesis. Saskatoon, Saskatchewan: University of Saskatchewan, n.d.

24. Goodenough, Forest and Dorothy Goodenough. "The Importance of Music in the Life of a Visually Handicapped Child." Education of the Visually Handicapped 2:1: 28-32; March 1970.

25. Goodnow, Catherine C. "The Use of Dance in Therapy With Retarded Children." Journal of Music Therapy 5:4: 97-102; 1968.

26. Green, Marjorie L. The Effects of Competitive Basketball Experiences Upon Selected Personal and Social Behavior Patterns of Girls in the Gainesville State Training School. Master's thesis. Denton: North Texas State University, 1969.

27. Groves, Lilian. "Music, Movement and Mime." Nursing Times (London) 64:9: 295-297; 1968.

28. Hummel, Cora J. "The Value of Music in Teaching Deaf Students." Volta Review 73:4: 224-228, 243-249; April 1971.

29. Irwin, Eleanor C. and Betty Jane McWilliams. "Play Therapy for Children with Cleft Palates." Children Today 3:3: 18-22; May-June 1974.

30. Jones, Clarice R. "Folk Dancing." The Pointer 12:3: 18; 1968.

31. Kagin, Roberta. "The Use of Music in Therapy." Project News (The Parsons State Hospital and Training Center)4:8: 8-12; 1968.

32. Kramer, Edith. Art as Therapy With Children. New York: Schocken Books, January 1972.

33. _____. "The Practice of Art Therapy With Children." American Journal of Art Therapy 11:3: 89-116; April 1972.

34. Levey, J.J. "Clinical Observations of Experimental Interventions Based Upon a Hypothesis of Environment as a Musically Organized Cymatic Interplay of Energy Spectra, and the Consequent Psycho-Physiological Implications for Behavioral Diagnosis and Interpretation." Summaries Vol I: 3rd International Congress of Social Psychiatry, 1970.

35. Marpet, Louis and Joseph Prentky. "Arts, Crafts, and MR's..." Digest of the Mentally Retarded 5:1: 7-8; 1968.

36. McClelland, Etta. "Music for the Trainable Mentally Retarded." Deficience Mentale/Mental Retardation 20:1: 18-20; 1970.

37. McDermott, Elisabeth P. "Music and Rhythms: From Movement to Lipreading and Speech." Volta Review 73:4: 229-232; April 1971.

38. McDermott, William A. "Art Therapy for the Severely Handicapped." American Journal of Mental Deficiency 59:2: 231-234; October 1954.

39. McLeish, John. "The Validity and Reliability of Bentley's Measures of Musical Abilities." British Journal of Educational Psychology 38:2: 201; 1968.

40. Mills, Esther, et.al. A Comparison of Especially Designed Art Activities with Traditional Art Activities as Used with Intellectually Handicapped Children. Final Report. ED 002 900. University of Maryland and Arlington Public Schools, 1961.

41. Neale, Marie D. "The Effects of a Broad Art and Movement Programme Upon a Group of Trainable Retarded Children." International Copenhagen Congress on the Scientific Study of Mental Retardation: Proceedings. Copenhagen, Denmark: Det Berlingske, Boytrykkeri, pp. 294-302, 1964.

42. Pang, Henry and Carol Horrocks. "An Exploratory Study of Creativity in Deaf Children." Perceptual and Motor Skills 27:3: 844-846; 1968.

43. Perlmutter, Ruth. "Dance Me A Cloud." Children's House 6:6: 15-19; Winter 1974.

44. Pitman, Derek J. "The Musical Ability of Blind Children." Research Bulletin No. 11 (American Foundation for the Blind), October 1965. pp. 63-80.

45. Poulden, Sylvia and Arnold J. Rosin. "Art Therapy in Geriatrics." Nursing Times (London) 63:52: 1751-1753; 1967.

46. Puretz, Susan L. "A Comparison of the Effects of Dance and Physical Education on the Self-Concept of Selected Disadvantaged Girls." Abstracts of Research Papers (Anaheim 1974). Washington, D.C.: American Alliance for Health, Physical Education, and Recreation.

47. Reiland, Robert F. "Dance Workshops Explore Body Awareness." ICRH Newsletter 3: 21: 4; 1969.

48. Samoore, Rhoda. "A Rhythm Program for Hearing Impaired Children." The Illinois Advance 1:3: 15-20; January 1970.

49. Schisgall, Jane. "The Creative Use of Multimedia (or the Shape of Strings to Come)." Teaching Exceptional Children 5:4: 162-169; Summer 1973.

50. Seybold, Charles D. "The Value and Use of Music Activities in the Treatment of Speech in Delayed Children." Journal of Music Therapy 8:3: 102-110; Fall 1971.

51. Silver, Rawley A. "Art Breaks the Silence." Children's House 4:4: 10-13; 1970.

52. _____. Cognitive Skills Development Through Art Experiences: An Educational Program for Language and Hearing Impaired and Asphasic Children." Rehabilitation Literature 34:10: October 1973.

53. Snow, William Beham, and Beatrice Fields. "Music as an Adjunct in the Training of Children with Cerebral Palsy." Occupational Therapy and Rehabilitation 29: 147-156; June 1950.

54. Spero, Ruth and Carole Weiner. "Creative Arts Therapy: Its Application in Special Education Programs." Children Today 2:4: 12-17; July-August 1973.

55. Srisopark, Rampaipan. "Program of Music Therapy for Mentally Retarded Children." Journal of the Psychiatric Association of Thailand 16:3: 217-224; 1971.

56. Taylor, Lucile Nitsche. Developmental Dance in the Education of the Educable Mentally Handicapped Child. Master's thesis. Urbana: University of Illinois, 1964.

57. Tyszkiewicz, Magdalena. "Unintended Artistic Elements in the Drawings and Paintings of Mentally Retarded Children." Psychiatria Polska (Warszawa) 6:3: 267-275; 1972.

58. Vernetti, Carol J. and John F. Jacobs. "Effects of Music Used to Mask Noise in Learning Disabilities Classes." Journal of Learning Disabilities 5:9: 533-537; 1972.

59. Wasserman, Norma M. "Music Therapy for the Emotionally Distrubed in a Private Hospital." Journal of Music Therapy 9:2: 99-104; Summer 1972.

60. Weigl, Vally. "Music as an Adjunctive Therapy in the Training of Children with Cerebral Palsy." Cerebral Palsy Review 15: 9-10; October 1954.

61. Weiner, Carole and Ruth Spero. The Results of a Creative Arts Therapy Program for Mentally Retarded Children. Buffalo, N.Y.: Rehabilitation Center of Buffalo State Hospital, n.d.

62. Wingert, M. Lucille. "Effects of a Music Enrichment Program in the Education of the Mentally Retarded." Journal of Music Therapy 9:1: 13-22; Spring 1972.

Additional References

1. Apicella, Anthony. A Survey of Music Activities in the Penal Institutions of Northeastern United States. Master's thesis. Boston, Mass.: Boston University, 1952.

2. Bergen, Richard Dean. Art Oriented Work Experience and Its Effect on Hospitalized Seriously Emotionally Disturbed Adolescents. Doctoral dissertation. Lawrence: University of Kansas. (Dissertation Abstracts International 33: 6-A: December 1972. University Microfilms, University of Michigan, Ann Arbor, Michigan).

3. Bition, Carol H. and Thomas S. Ball. "Generalized Imitation and Orff-Schulwerk." Mental Retardation 12:3: June 1974.

4. Blair, Donald and Mair Brooking. "Music as a Therapeutic Agent." Mental Hygiene 41: 228-237; April 1957.

5. Bryant, Antusa S. and Leroy Schwan. Bryant-Schwan Design Test, Part I. Mankato, Minn.: Mankato State College, 1972.

6. Burdge, Jeannette Carol. The Effect of an Arts and Crafts Program on Socialization of Aged Mental Patients. Unpublished Master's thesis. University Park: Pennsylvania State University, 1972.

7. Carey, Margaretta Adelaide. Music for the Educable Mentally Retarded. Unpublished Doctoral dissertation. University Park: Pennsylvania State University, 1958.

8. Castellanc, Joseph A. and Brian I. Wilson. "The Generalization of Institute Therapy to Classroom Behavior of an Electively Mute Adolescent." Journal of Music Therapy 7:4: 139-143; Winter 1970.

9. Clark, Leslie L., editor. Research Bulletin. No. 11. New York: American Foundation for the Blind, October 1965.

10. Clarke, Janet and Elizabeth Evans. "Rhythmical Intention as a Method of Treatment for the Cerebral Palsied Patients." Australian Journal of Physiotherapy 19:2: 57-64; June 1973.

11. Clitheroe, T. K. "The Effects of Free Drama on the Interpersonal Relationships of E. S.N. Children." Special Education 54:2: 7-10; 1965.

12. Covalt, Erleta. A Survey and Evaluation of Volunteer Music Entertainment and It's Influence on Patients' Behavior at Winter Veterans Administration Hospital. Unpublished Master's thesis. Lawrence: University of Kansas, 1958.

13. Crane, Lois Marjorie. The Role of Music in the Interests and Activities of 95 Former Polio Patients. Unpublished Master's thesis. Austin: University of Texas, 1955.

14. Dawson, Alice M. and Warren R. Baller. "Relationship Between Creative Activity and the Health of Elderly Persons." Journal of Psychology 82:1: 49-58; September 1972.

15. Dollins, Curtis Nels. The Use of Background Music in a Psychiatric Hospital to Increase Group Conversational Frequency. Unpublished Master's thesis. Lawrence: University of Kansas, 1956.

16. Dowling, Katherine Cloydia. Dance Therapy for Selected Psychiatric Patients. Master's thesis. San Antonio, Texas: Trinity University, 1966.

17. Ebey, Dorothy Helen. Music Therapy for Children with Cerebral Palsy at the Ruth Lodge Residential School, Chicago, Illinois. Unpublished Doctoral dissertation. Chicago: Chicago Musical College, 1955.

18. Fielding, Benjamin B. "Two Approaches to the Rehabilitation of the Physically Handicapped, Music Project." Exceptional Children 20: 336-341; May 1954.

19. Fields, Beatrice. "Music as an Adjunct in the Treatment of Brain-Damaged Patients." American Journal of Physical Medicine 33: 273-283, October 1954.

20. Gaston, E. Thayer. Treatise on Music Therapy. Buenos Aires, Argentina: (Paidos), 1971.

21. Gilman, Leonard, and Frances Paperte. "Music as a Psychotherapeutic Agent." Music and Your Emotions. (Edited by Alexander Capurso.) New York: Liverright, 1952, pp. 24-55.

22. Glover, Barbara E. A Case Study on the Use of Music Activities for a Brain Injured Child. Unpublished Master's thesis. Lawrence: University of Kansas, 1955.

23. Godwin, Betty Alice. A Study of the Use of Dance as a Therapeutic Aid With Special Reference to the Mentally Ill. Master's thesis. Chapel Hill: University of North Carolina, 1954.

24. Goodell, Theresa W. Music and the Handicapped Child. Hancock, Mich.: Copper Intermediate School District (302 Front St.), 1970.

25. Graham, Richard. Suggested Procedures for Conducting Rhythm Activities on Wards of Chronic and Regressed Mental Patients. Unpublished Master's thesis. Lawrence: University of Kansas, 1958.

26. Gray, Paula E. Dramatics for the Elderly. Doctoral dissertation. (Dissertation Abstracts International 33: 8-A; 4192, February 1973. University Microfilms, University of Michigan, Ann Arbor, Michigan.)

27. Harris, Philip Baxter. The Formulation and Direction of a Drama Activities Program in a Mental Hospital. Unpublished Master's thesis. Lawrence: University of Kansas, 1963.

28. Hedden, Steven K. "N = 4: A Small-sample Statistical Technique for Use in Music Therapy Research." Journal of Music Therapy 8:4: 146-151; Winter 1971.

29. Herron, Carole Jane. "Some Effects of Instrumental Music Training on Cerebral Palsied Children." Journal of Music Therapy 7:1: 55-58; Summer 1970.

30. Hoy, Samuel Alden. The Development of an Adequate Teaching Procedure for the Teaching of Piano to the Visually Handicapped. Unpublished Master's thesis. Vermillion: University of South Datata, 1954.

31. Hudson, Wayne C. "Music: A Physiologic Language." Journal of Music Therapy 10:3: 137-140; September 1970.

32. Johnson, Dorothy H., et al. Special Education Music and Dance: An ESEA Title III Project Evaluation. Seattle, Wash.: Shoreline School District 412, September 1970.

33. Klafs, Carl Ernest. Rhythmic Activities for Handicapped Children. Doctoral dissertation. Los Angeles: University of Southern California, 1957.

34. Koffer-Ullrich, Editha. "Music Therapy in the Group Therapy Rehabilitation Program." Psychotherapy and Psychosomatics (Akademie Fur Musik und Darstellende Kunst, Vienna, Austria) 15:1: 35; 1967.

35. Landreville, Donald J. Comparative Study of the Uses of Music at the Montana State Prison with Prisons of the Northwest Area. Unpublished Master's thesis. Missoula: Montana State University, 1956.

36. Lehmann, Eugenia Marie. A Study of Rhythms and Dancing for the Feeble Minded, the Blind, and the Deaf. Master's thesis. Columbus: Ohio State University, 1936.

37. Lorenzen, Hans and Ernest Jokl. "Piano Music for the One-handed With Remarks on the Role of Art in Rehabilitation." American Corrective Therapy Journal 28:1: 11-23; Jan.-Feb. 1974.

38. Macaluso, Charles. An Experimental Investigation of the Effects of an Arts and Crafts Program on the Productivity of the Trainers at the Occupational Center of Union County. Master's thesis. Newark, N.J.: Newark State College, n.d.

39. Mazer, June L. "Producing Plays in Psychiatric Settings." Bulletin of Art Therapy 5:4: 135-148; July 1966.

40. Merrill, J. W., Jr. Observations Concerning Effects of Selected Types of Background Music on the Free Play Activities of Autistic Children. Lexington: University of Kentucky, 1972.

41. Mitchell, Maryls Marie. "Analysis of Welsh Figure Preference Test Scores of Educable Mentally Handicapped Children." Training School Bulletin 67:4: 214-219; 1971.

42. Mitchell, S.D. and A Zanker. "Musical Styles and Mental Disorders." Occupational Therapy and Rehabilitation 28: 411-422; October 1949.

43. Monus, A. and K. Kokas. "An Investigation of Singing and Musical Influences of 3-8 Year Olds on the Basis of Motor Activity." Magyal Pszichologiai Szemle 27:1: 58-71; 1970.

44. Murphy, Mary Martha. "Rhythmical Responses of Low Grade and Middle Grade Mental Defectives to Music Therapy." Journal of Clinical Psychology 13: 361-364, October 1957.

45. Obaldia, Mario de and Gary A. Best. "Music Therapy in the Treatment of Brain-Damaged Children." Academic Therapy 6:3: 263-269; 1971.

46. Perler H. "Musical Productions of Schizophrenics." Confinia Psychiatrica (Hugelweg 2, 3000 Bern, Switzerland) 12: 222-248; 1969.

47. Peters, Martha L. "Music Sensitivity - A Comparison of Mongoloid and Normal Children." Journal of Leisure Research 1:4: 289-295; 1969.

48. Pirtle, Marilyn and Kay P. Seaton. "Use of Music Training to Actuate Conceptual Growth in Neurologically Handicapped Children." Journal of Research in Music Education. 21:4: 292-301; Winter 1973.

49. Plitt, Norma Q. Modern Dancing as an Aid in Psychotherapeutics. Master's thesis. New York. New York University, 1948.

50. Popplestone, John A. "The Validity of Projective Interpretations of Art Products of Mentally Retarded Individuals." American Journal of Mental Deficiency 59:2: 156-159; 1970.

51. Reardon, Diane M. and Graham Bell. "Effects of Sedative and Stimulative Music on Activity Levels of Severely Retarded Boys." American Journal of Mental Deficiency 75:2: 156-159; 1970.

52. Robinson, Doris. "The Response of Institutional Children to a Play Music Program." Child Welfare 32: 12-16; October 1953.

53. Robinson, Violeta Compagnoni. The Effects of Psycho-dance with Neuro-Psychiatric Patients. Master's thesis. Jacksonville, Ill.: MacMurry College, 1957.

54. Rosen, Elizabeth Ruth. Dance in the Therapy of Psychotic Patients. Doctoral dissertation. New York: Columbia University, 1956.

55. Ross, Dorothea M., Sheila A. Ross and Shari L. Kuckenbecker."Rhythm Training for Educable Mentally Retarded Children." Mental Retardation 11:6: 20-23; December 1973.

56. Serban, George. "A Critical Study of Art Therapy in Treating Psychotic Patients." Behavioral Neuropsychiatry 4: 1-2: 2-9,20; 1972.

57. Shallenburg, Myrtle M. The Value of Rhythm in the Training of the Subnormal Child. Master's thesis. Columbus: Ohio State University, 1939.

58. Shapiro, Marvin I. The Development of Communication Skills Project. Final Report. Pittsburgh: Pittsburgh Child Guidance Center, 1965.

59. Sherwin, Albert C. "Reactions to Music of Autistic (Schizophrenic) Children." American Journal of Psychiatry 109: 823-831; May 1953.

60. Silver, Rawley A. A Demonstration Project in Art Education for Deaf and Hard of Hearing Children and Adults. New York: New York Society for the Deaf, 1967.

61. _____. "Art and the Deaf." American Journal of Art Therapy 9:2: 63-77; January 1970.

62. Steele, Anita L. and Helen A. Jorgenson. "Music Therapy: An Effective Solution to Problems in Related Disciplines." Journal of Music Therapy 8:4: 131-145; Winter 1971.

63. Sterrett, Delbert Ellingsworth. Music in the Recreation Program for the Senior Citizen in the State of Florida. Doctoral dissertation. Nashville: George Peabody College for Teachers, 1957.

64. Stevens, Emily and Frank Clark. "Music Therapy in the Treatment of Autistic Children." Journal of Music Therapy 6:4: 98-104; 1969.

65. Stubbs, Barbara. "A Study of the Effectiveness of an Integrated, Personified Approach to Learning with Trainable Mental Retardates." Journal of Music Therapy 7:3: 77-82; Fall 1970.

66. Talkington, Larry W. and Sylvia M. Hall. "A Musical Application of Premack's Hypothesis to Low Verbal Retardates." Journal of Music Therapy 7:3: 95-99; 1970.

67. Taylor, Irving A. and Marion W. Knapp. "Creative Artistic Production of Chronic Schizophrenics Through Simultaneous Sensory Stimulation." Proceedings of the Annual Convention of the American Psychological Association 6:1: 411-412; 1971.

68. Tavares, Marilyn D. An Experimental Investigation in Rhythmic Movement of Institutionalized Mongoloid Children. Unpublished Master's thesis. Columbus: Ohio State University, 1958.

69. Thieler, Virginia L. A Study of Behavior in a Boys' Dance Therapy Group at St. Elizabeth's Hospital. Unpublished Master's thesis. Washington, D. C.: Catholic University of America, 1950.

70. Tsukerman, I.V. "Rhythmic Exercises and the Speech of Deaf Children." Spetsial'naya Shkola 1: 54-57; 1968.

71. Unkefer, Robert K. Music Therapy in the Rehabilitation of the Adult Blind. Topeka: State Department of Social Welfare of Kansas, Services for the Blind, 1958.

72. Walker, John B. "The Use of Music as an Aid in Developing Functional Speech in the Institutionalized Mentally Retarded." Journal of Music Therapy 9:1:1-12; Spring 1972.

73. Warder, D. S. Response to Specific Music Tempos by Hospitalized Psychotic Patients. Unpublished Master's thesis. Lafayette, Ind.: Purdue University, 1966.

74. Wendelin, Andrew, and T. L. Engle. "A Survey of Musical Activities in Institutions for the Mentally Deficient." American Journal of Mental Deficiency 59: 206-209; October 1952.

75. Wiggin, Richard G. "Art Activities for Mentally Handicapped Children." Journal of Educational Research 54:7: March 1961.

76. Williamson, Neith. The Therapeutic Use of Creative Drama with Children Presenting Behavior Problems. Unpublished Master's thesis. Denver, Colorado: University of Denver, 1946.

77. Wright, Minnie G. "The Effect of Training on Rhythmic Ability and Other Problems Related to Rhythm." Child Development 8:2: 159-172; June 1937.

78. Zeretsky, Sondra. A Survey of Dance Therapy Among Selected Mental Hospitals in the United States. Unpublished Master's thesis. Urbana-Champaign: University of Illinois, 1957.

PRINTED REFERENCES

1. Alexander, Dorothy Whitacre. Arts and Crafts for Students with Learning Difficulties. Elwyn, Pa.: Elwyn Institute, 1968. ED 037 872.

A number of arts and crafts projects designed for therapy with students with learning disabilities are presented. All materials needed are listed and complete directions are given with an illustration showing the finished product for 36 projects. Materials used are easily obtained and can generally be found in the home.

2. Alexander Graham Bell Association for the Deaf, Inc. Cultural Activities for the Deaf. Rome, Italy: World Federation of the Deaf, 1967. ED 021 389.

Cultural activities for the deaf are described and discussed in seven conference papers. Two papers by P. R. Wisher of Gallaudet College treat the role of physical education and athletics for the deaf in a hearing world and psychological contributions of dance to the adjustment of the deaf. Also included are three papers from Poland: H. Burno-Nowakowska, Forms and Methods of Raising the Culture and Shaping of Personality of the Deaf and their Contacts with the Hearing, reports on the use of leisure time by the deaf; B. Gluszczak, In Exit from the Circle of Silence, describes a pantomime theater of the deaf; and M. Krysztalowska offers remarks on purpose and organization of education through art in schools for deaf children. In Artistic Activities of the Deaf, N. A. Klykova describes the Moscow Theater Studio of Mimicry and Gesture for the Deaf; and S. Bjorndal considers the role of the visual arts, including film, In How Can One Develop the Esthetic Experiences of the Deaf Child?

3. Alkema, Charles J. Art for the Exceptional. Boulder, Colorado: Pruett Publishing Company, 1971.

Includes specific chapters on physically handicapped, emotionally disturbed, juvenile delinquent, deaf, gifted, blind and mentally retarded children. Presents topics such as motivating the retarded, selecting and presenting an art topic, sources of art topics (i.e., field trips, scrap materials, phonograph records, imaginary occupations, science, self portraits), art appreciation, evaluating the art product, special techniques, methods, and

materials (i.e., television displays, demonstrations, printing techniques, subtractive method, additive method, stencil printing, monoprints), metal tooling, paper sculpture, mosaics, stitchery, puppetry, clay work, finger painting, crayon techniques, collage techniques, woodworking, and weaving.

4. Alkema, Chester Jay. "Art and the Exceptional Child. Part II." Children's House 3:1: 12-15; Winter 1968.

The challenge presented in the teaching of art to the mentally handicapped is explored in the second part of a two-part series. Selected materials, techniques, and teaching methods designed to meet the creative needs of the mentally handicapped are presented. Techniques to develop the child's verbal expression through art are also described.

5. Alkema, Chester Jay. "Implications of Art for the Handicapped Child." Exceptional Children 33:6: 433-434; February 1967.

Discusses the value of art experiences relative to the physical and social emotional development of the handicapped child. Describes several adaptations of painting techniques for the orthopedically handicapped.

6. Alvin, Juliette. Music for the Handicapped Child. New York, N. Y.: Oxford University Press, 1965.

Musical sensibility in the handicapped child and the contribution of music to a child's general, emotional, intellectual, and social maturation are assessed. Recommended forms and types of music for listening and creating are discussed, and music and musical movement are described for children who are maladjusted, autistic, psychotic, cerebral palsied, physically handicapped, blind or deaf.

7. Andrews, Gladys. Creative Rhythmic Movement for Children. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1954.

Explores movement in relation to child development and creativity. Sections cover: movement exploration, development of movement, effects of space and rhythm on movement, making percussion instruments, ideas and compositions for movement, and music and progressions for dance.

8. Antley, John W. Sing and Learn. New York, N.Y.: John Day Company, 1965.

Simple songs related to everyday life with teaching instructions designed to make them more meaningful to retarded children. One section is devoted to music for activities such as hopping, skipping, marching, etc. Also included are directions on how to make simple rhythm instruments and a unit on the use of the toy piano and the tape recorder as teaching aids.

9. Bailey, Philip. They Can Make Music. New York, N. Y.: Oxford University Press, 1973.

Discusses the value of music in the lives of physically and mentally handicapped children. Provides notes on teaching music, a means of teaching music notation, methods for teaching instrumental music, and other musical activities. Appendices include gadgets used for adapting musical instruments, a report on music in a special care unit, and directions for musical games. Bibliography included.

10. Baldwin, Lillian. "Music and the Blind Child." School Music Handbook. Boston: C.C. Birchard, 1955. 598-606.

Describes the participation of blind elementary-age children in such music activities as rhythm bands, eurhymics, flutophone groups, group singing, and individual piano instruction.

11. Barlin, Anne, and Barlin, Paul. The Art of Learning Through Movement. Los Angeles, Calif.: The Ward Ritchie Press, 1971.

Teacher's manual of movement for students of all ages. Representative of chapters are: Involvement Through Stories; Involvement Through Fantasy; Vigorous Movement; Moving with Others; Involvement Through Games; Movement Isolations; Involvement Through Dramatic Play; Involvement Through Emotional Expression; Moving Through Space; and Using Movement in Other Classroom Subjects. General hints and first lesson plans are included.

12. Baumgartner, Bernice B., and Shultz, Joyce B. Reaching the Retarded Through Art. Johnstown, Pa.: Mafex Associates, Inc., 1969.

Suggestions concerning growth through a good classroom climate, orderly arrangements, displays, and a good visual experience; a new of development through art, concept differentiation, motor and sensory skills, self fulfillment and thought processes, and art as therapy; and the art program itself. The program consists of drawing and painting; playing with blocks; tearing, cutting, folding, and pasting; printing, modeling; using fabric; creating three dimensional objects with cardboard, wood, and scrap materials; and learning to think, write, use the body, and learn number concepts.

13. Becker, Maurice E. "How to Play an Organ with Minimal Leg Musculature." Rehabilitation Gazette 16: 1973.

Describes the physical adaptation of a Hammond Electric Spinet Organ, Series N-300, which mechanically translates the action of a few weak leg muscles into the rather complex movements normally required to manipulate foot pedals and volume control. Designed for a specific paralysis, slight modifications would be necessary depending upon residual musculature. Specific model made to utilize poor abductor of right leg and poor ankle strength of left leg.

14. Bender, Lauretta. "Music Project." Child Psychiatric Techniques. Springfield, Ill.: Charles C. Thomas, 1952. 197-199.

Describes the use of music with children who have emotional problems. Music was found to be most valuable for younger children, particularly rhythmic activities. It was also one of the most important means of training hyperkinetic children.

15. Benson, Kenneth, and Frankson, Carl. Creative Nature Crafts. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968.

Suitable guide to using inexpensive materials as the core of a successful craft program. In addition to 90 specific craft projects for all age groups involved in camping and outdoor education programs, sections of the book discuss tools and materials, collecting materials, dyes and dyeing, and safety in plant selection. A step-by-step procedure is outlined for each project, so that the novice as well as the experienced instructor or counselor will find the publication useful.

16. Best Foods. Creative Crafts. Englewood Cliffs, N. J.: Consumer Service Department (A Division of CPC International, Inc., International Plaza).

Easy to follow tested formulas for inexpensive home preparation of many basic craft materials plus directions for using household products for creative experiences and activities. Activities with papier mache, finger paint or craft colors, play clay, hobby craft paste, dyeing for color crafts, and paraffin wax are outlined and discussed. Projects made from starch, mold, paste, and dye for gifts, jewelry, games, items for a bazaar, and decorations are included.

17. Bevans, Judith. "The Exceptional Child and ORFF." Education of the Visually Handicapped 1:4: 116-120; December 1969. (Reprinted from Music Educators Journal, March 1969.)

A music program for the multiply handicapped blind developed by Carl Orff is described. Suggestions are made concerning musical instruments, singing, song development, and movement and dance.

18. Bevans, Judith E. "Development of a Recreational Music Program at Perkins School for the Blind." International Journal for Education of the Blind 14:3: 72-76; 1965.

Describes use of methods other than braille for learning music and offers slow-learning pupils opportunities for creative experiences through the use of instruments mastered with relative ease. Rhythmic songs and games, rhythm band instruments, and flutophones are used.

19. Biglow, N., and Ruken, P. "Music and Milieu." Psychiatric Quarterly 44:3: 502-515; 1970.

Describes music as the main force in milieu treatment of the mentally ill. Use of lullabies and martial music, the combination of music and painting, and a music programs are outlined, along with case histories which indicate the benefits of such programs. Appendix lists the basic instrumentation and repertoire for a concert band, stage band, combo, and chorus.

20. Blackwell, Ethel, and Gordon, A. Neal. "Music in Mental Hospitals." Occupational Therapy and Rehabilitation 25: 243-246; December 1946.

Explains the "facts" and background a musician should have when performing for mental patients. The value of music for mental patients and the most therapeutic type of programming were discussed. Desired length of program and expected reactions of patients were also emphasized.

21. Blake, James Neal. Speech Education Activities for Children. Springfield, Ill.: Charles C. Thomas, 1970.

Designed to be helpful to the classroom teacher and also to the speech therapist. The book suggests activities which will incorporate speech education as an integral part of elementary school education. Stimulation activities described are finger plays, action games, oral reading, choral speaking. Other categories of activities for speech covered are dramatic activities, storytelling, talks, conversation, and discussions.

22. Blankenburg, W. "Tanz in der Therapie Schizophrener (Dance in the Therapy of Schizophrenics)." Psychotherapy and Psychosomatics 17: 5-6, 336-342; 1962.

Describes the use of dance as a therapeutic modality in the treatment of schizophrenia. Various dances from different epochs in the history of dance were employed.

23. Blessing, Kenneth B. A Potpourri of Ideas for Teachers of the Mentally Retarded. Milwaukee, Wisc.: Wisconsin University. Madison: Wisconsin Department of Public Instr., May 1966. ED 011 157.

The objective of arts and crafts activities for educable mentally retarded children. Includes more than 85 art and craft ideas, complete with how-to-make directions and illustrations. Thirty-four references are listed.

24. Boyle, Constance M. "Dalcroze Eurhythmics and the Spastic." Spastics' Quarterly 3: 5-8; March 1954.

Describes a program of eurhythmics used with a spastic boy in conjunction with piano lessons. Walking and clapping at various tempi, plus the use of other parts of the body were used extensively.

25. Brick, Rose Marie. "Eurhythmics: One Aspect of Audition." Volta Review 75:3: 155-160; March 1973.

Described is a eurhythmics program for hearing impaired primary, preteen and adolescent children using both structured and informal approaches. At the primary level,

informal rhythm bands, creative interpretation of animals, and the composition of simple songs are suggested. Activities such as contrasting human voices and identifying instruments are recommended to help the preteen child understand the sound aspects of pitch, intensity, quality, and direction. Group activities are particularly recommended for adolescents.

26. Browne, Hermina Eisele. "The Use of Music as a Therapy." Mental Hygiene 36: 90-103; January 1952.

The progress of music therapy in the United States from World War I through the organization of the National Association for Music Therapy was briefly surveyed. Following this, a synopsis of the organization and progress of a music therapy program at Marlboro State Hospital, New Jersey, was presented.

27. Brown, Jerome C. Christmas in the Classroom. Belmont, Calif.: Lear Siegler, Inc./Fearon Publishers, 1969.

Contains over 100 projects for Christmas decorations utilizing inexpensive materials. Each project lists directions and provides diagrams. Several different patterns utilizing different materials are provided for most of the projects.

28. Buffalo Public Schools. Art Projects and Activities for the Mentally Retarded. Buffalo, N.Y.: Division of Curriculum Evaluation and Development, 1969. ED 039 666.

Forty-two art activities are suggested for use with mentally handicapped children. These include miscellaneous activities as well as activities appropriate to the four seasons of the year. For each activity, materials, instructional level, procedure, and variations are specified. In addition, display ideas are presented and recipes given for making materials such as finger paints and the like.

29. Burris, W. R. A Handbook on the Theory and Practice of Arts and Crafts for Educable Mentally Retarded Children and Youth. Jackson, Miss.: Mississippi State Department of Education, 1962. ED 044 846.

Guidelines are presented for educational experiences in arts and crafts for the educable mentally retarded (EMR). A general discussion summarizes principles of teaching EMRs, and the place, value, and vocational implications of arts and crafts in the curriculum. Arts

and crafts projects with various materials are detailed. Also included are some recipes, suggestions for equipment and supplies, hints, sources of material, and a list of resources.

30. Calder, Jean E. "Dance for the Mentally Retarded." Slow Learning Child 19:2: 67-78; July 1972.

The role of dance in education and particularly in the education of the mentally retarded is discussed. Considered are such factors in dance programs as size of class, appropriate selection of types of dances, the variety of accompaniments possible, and the role of the teacher in the dance program. A review of research relating to the place of dance in programs for the mentally retarded and to the significance of dance programs in perceptual motor development programs is presented.

31. Canner, Norma. . . . and a Time to Dance. Boston, Mass.: Beacon Press, 1968.

The use of creative movement and dance to help young retarded children is described through narrative and through 125 photographs which represent the physical and emotional growth of a class and illustrate activities and techniques. Teaching methods are suggested for circle activities, nonparticipants, the isolation of body parts, locomotor movements, activities with sound, instruments, and other materials, and rest period objectives and procedures. A discussion of teachers' workshops is included.

32. Carabo-Cone, Madeleine. A Sensory-Motor Approach to Music Learning. Book I-Primary Concepts. New York, N.Y.: MCA Music (445 Park Ave., 1022), 1969.

Background of the Carabo-Cone Method of teaching music, which is based on the theory that structured subject matter can be assimilated if translated into a concrete explorable environment is discussed. Attention is given to the child's own body as a learning aid, his motivation, the mental and visual focus of attention, methods of building skills, some general suggestions for teachers, and descriptions of the rest of the Carabo-Cone Method series of pamphlets.

33. Carkin, Helen S. Instant Art Lesson Plans. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1973.

Sixty art projects in lesson plan form. In each lesson a specific technique is taught which can be applied or modified to involve many more different art projects. Each lesson or project plan includes specific objectives to help provide

reasons for teaching each lesson; materials needed; motivational techniques; presentation or demonstration of the step-by-step process; and evaluation procedures.

34. Carlson, Bernice Wells. Act it Out. Nashville, Tenn.: Abingdon Press, 1956.

Provides plays--one section for children to act, the other for puppet performances. Includes simple acting instructions.

35. Carlson, Bernice Wells. Funny-Bone Dramatics. Nashville, Tenn.: Abingdon Press, 1974.

Provides a number of humorous speak-up riddles, dramatic puppet jokes, skits with endings the actors create themselves, and plays with both serious and humorous twists. Directions on how to recite and act each part are included with other useful acting suggestions and dramatic terms.

36. Carlson, Bernice Wells. Let's Pretend it Happened to You. Nashville, Tenn.: Abingdon Press, 1973.

Introduces a method of presenting creative dramatics to young children that capitalizes on the relationship between real-life people and storybook people. The process involves choosing a tale, introducing the activity, the opening activity, reading the story, discussion and play planning, the acting, and evaluation. Includes eleven stories with an introductory activity for each.

37. Carlson, Bernice Wells. Listen! And Help Tell the Story. Nashville, Tenn.: Abingdon Press, 1965.

Contains verses, poems, and stories which invite children to take part by responding at the proper time with a sound, a word, a chorus, or some simple activity. The book progresses from simple verses for the young child to more complicated stories for older children.

38. Carlson, Bernice Wells. Make It and Use It: Handicraft for Boys and Girls. Nashville, Tenn.: Abingdon Press, 1958.

Handicrafts that can be made out of common household items or inexpensive materials. Geared to the elementary child, each chapter begins with simple crafts and progresses to the more difficult. Materials used include:

BEST COPY AVAILABLE

paper boxes, food, cloth, yarn, wood, nature materials, and odds and ends found around the house.

39. Carlson, Bernice Wells. Make it Yourself: Handicraft for Boys and Girls. Nashville, Tenn: Abingdon Press, 1950.

Written for the ten year old child, describes many craft items that can be made out of common household items or inexpensive materials. Begins with more simple craft projects and progresses to more difficult ones. In addition to extensive chapters on paper projects, includes chapters on boxes, vegetables, nature materials, cork, plaster of paris, material, and other items found around the house.

40. Carlson, Bernice Wells, and Ginglend, David R. Play Activities for the Retarded Child: How to Help Him Grow and Learn Through Music, Games, Handicraft, and Other Play Activities. Nashville, Tenn.: Abingdon Press, 1961.

Activities suitable for mentally retarded children of less than 6 years in mental age are described in detail. Chapters consider informal and imaginative play, follow the leader, choral speaking, table work and games, handicrafts, music, and miscellaneous games. A list of 32 books and pamphlets of project ideas and background information on retardation is included.

41. Carlson, Bernice Wells, and Ginglend, David R. Recreation for Retarded Teenagers and Young Adults. Nashville, Tenn.: Abingdon Press, 1968.

Summarizes basic social and physical needs of teenage and young adult retardates. Methods and techniques for meeting needs through music, games, parties, sports, hobbies, and other recreational activities are outlined. Activities are listed for special recreational programs, community projects and recreation at home.

42. Carroccio, Dennis P., and Quattlehaum, Lawrence F. "An Elementary Technique for Manipulation of Participation in Ward Dances at a Neuropsychiatric Hospital." Journal of Music Therapy 6:4: 108-109; 1969.

Discusses ways to increase participation in a weekly dance via manipulation of environmental variables.

43. Case, Maurice. Recreation for Blind Adults. Springfield, Ill.: Charles C. Thomas, 1966.

The effects of blindness in adults, activity programs, and the administrative technicalities of these programs are

discussed. Activities include arts and crafts, study and participation in dance and drama, group activities and social events, literary and language activities, nature outings, sporting events, and miscellaneous activities. The chain of administration, programing, financing, and physical facilities, including operational problems, are included in addition to the practical problems of recruiting, transporting, and charging patients for the services.

44. Chapman, Ann, and Cramer, Miriam. Dance and the Blind Child. New York, N.Y.: American Dance Guild, Inc., 1973.

Details of teaching one blind child in a class of sighted children. Includes 8 pages of lesson plans.

45. Cherry, Clare. Creative Art for the Developing Child: A Teacher's Handbook for Early Childhood Education. Belmont, Calif.: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1972.

Principles and activities of a creative art program designed as part of the developmental sequence of the 2 to 6 year old child's growth. Suggestions are given for sources of materials, and illustrations show young children engaged in a variety of art activities. Examples of art activities included are string paintings, wet chalk designs, paper collage, and cardboard box construction. A chapter is given to each art idea in the following areas with the approximate number of activities in parenthesis: paper (seven), color (12), crayons (10), other drawing materials (10), painting (42), paste (five), scissors (four), manipulative materials (10), woodworking (three), styfrofoam (three), print making (two), and special activities (seven).

46. Cherry, Clare. Creative Movement for the Developing Child: A Nursery School Handbook for Non-Muscians. Belmont, Calif.: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1968.

Activities intended to develop more acute sensory perception through movement during different stages of children's growth. Songs, chants, suggested activities, and games included in the handbook foster development of skills in areas such as crawling, creeping, walking, running, jumping, skipping, whole body movements, kinesthetic awareness, throwing and catching, balance, space orientation, hand movement, and other sensory-motor and perceptual skills.

47. Cole, Frances. Music for Children with Special Needs. Glendale, Calif.: Bowmar Publishing Co., 1965.

Materials and procedures for the use of music with physically, mentally, or emotionally handicapped children. Suggestions of ways to present the music are based on recognition of the need for motivational activities involving active participation. The words and music of the songs, suggested accompanying activities, and references to other related songs are included for the following categories: greetings, singing games, rhymes and jingles, folk favorites, make believe, games and dances, and special days.

48. Cole, Frances. "Music for Children with Special Needs." Music Professional Committee of the California School Supervisors Association 29: 1953-1954.

An outline of materials and methods to employ in teaching music to handicapped children. Includes a bibliography of recommended music texts for classroom use. A list of recommended songs and recordings presented with suggested ways of using them. Equipment and its use in the classroom are discussed.

49. Coleman, Jack L., and others. Music for Exceptional Children. Evanston, Ill.: Summy-Birchard Co., 1964.

Information about various instruments which can be used in the classroom, with special suggestions as to how children with certain handicapping conditions might use the instruments (visually handicapped, aurally handicapped, orthopedically handicapped, educable and trainable mentally handicapped). Words, music, and directions are then given for songs which are especially appropriate for each instrument.

50. Conference of Executives of American Schools for the Deaf. Lesson Guide for Captioned Films VIII: A Training and Utilization Guide. Florida Edition. the Conference, 1972. ED 067 793.

Presented are guidelines for the use of 65 captioned films for the deaf (numbers for each category are listed in parentheses) which relate to art (four), ecology (six) guidance (five), health and safety (two), language arts (11), physical education (four), science (16), social studies (14), and vocational education (three). Guidelines provide film synopses and suggestions on use, objectives (behavioral and general), motivation, vocabulary, culminating activities, evaluation, and additional resource materials. A complete list of all other educational captioned films for which study

guides have been written for the past 8 years appears in appendix.

51. Coombs, Virginia H. "Guidelines for Teaching Arts and Crafts to Blind Children in the Elementary Grades." International Journal for the Education of the Blind 16: 3: 79-83; March 1967.

General objectives of an effective arts and crafts program are presented. Various activities are listed for the following skills: dressing skills, use and control of paper, woodworking, weaving, sewing, knitting, pottery and sculpture, leather work, metal work, and art experiences. A bibliography includes six items.

52. Cotten, Paul D., editor. A Handbook on the Theory and Practice of Music for Educable Mentally Retarded Children and Youth. Jackson, Miss: Mississippi State Department of Education, Division of Instruction, 1968.

Guidelines for educational music experiences for educable mentally retarded (EMR) students. Music activities are presented by category: rhythmic activities, group singing, singing games and folk dances, dramatizations and choral readings, and creative activities, objectives, procedures, and specific songs and games are given in each category. Also included are instructions for making rhythm instruments.

53. Council for Exceptional Children. Arts and Crafts: Exceptional Child Bibliography Series. Arlington, Va.: Information Center on Exceptional Children, Feb. 1971. ED 050 525.

Contains 99 references selected from exceptional child education abstracts in the area of arts and crafts. The following information is provided for each entry (which includes research reports, conference papers, journal articles, texts, and program guides): bibliographical data, availability information, indexing and retrieval descriptors, and abstracts. Author and subject indexes are also included.

54. D'Alonzo, Bruno J. "Puppets Fill the Classroom with Imagination." Teaching Exceptional Children 6:3: Spring 1974.

A brief review of the literature is made and the use of puppets in the classroom is discussed. A list of ten

types of puppets that can be made is included. Eleven uses of puppets with exceptional children are given.

55. Dewey, Margaret A. Recreation for Autistic and Emotionally Disturbed Children. Washington, D. C.: U. S. Government Printing Office, 1973.

Pamphlet discusses recreation for children with autistic behavior based upon 200 questionnaires returned by families with children who have been called autistic at some time in their life. Covers: toys, collections, music, travel, arts and crafts, playground equipment, dramatics, dance, games, sports and outdoor activities, and other specialized interests and practices. Includes recommendations which capitalize upon existing behaviors and interests.

56. Dextor, Lane Ann. Music for Special Children. Springfield, Ill.: Instructional Materials Center.

Collection of suggested references and activities related to music for special children. Provides: guidelines for choosing activities; general goals; specific goals and activities for primary, intermediate and advanced groups; discussions of use of rhythm instruments; and suggested songs that can be used successfully.

57. DiPasquale, Henry John. Teaching Instrumental Music to the Blind. Unpublished Master's Thesis. Pittsburg, Pa.: Duquesne University, 1956.

Various ways of presenting musical notation to blind students were explained and rated according to effectiveness. A method of teaching the blind to play musical instruments was presented.

58. District of Columbia Public Schools. Art Education as Therapy for the Special Academic Curriculum, Guidelines for an Experimental Program in the Junior High School. Washington, D. C.: Department of Special Education, 1965.

The therapeutic approach in art education for mentally retarded and slow learning students is described, and the planning necessary for an effective art program outlined. Also considered are art activities relating to the overall goals of a special academic curriculum, perceptual training through art, and a teacher's guide to the problems of slow learners.

59. Dobbs, J. P. B. The Slow Learner and Music: A Handbook for Teachers. New York, N.Y.: Oxford University Press, Inc., 1966.

Describes the value of music for slow learners and emphasizes the significance of music in the schools. Instructional activities and methods are suggested for group singing, instrumental music, listening, and movement and dance. Appendixes provide lists of general background reading, music books for teachers, song books, records, film strips, books and music for movement and dance, music publishers, and related associations.

60. Dodds, Marybelle. Have Fun--Get Well? New York, N.Y.: American Heart Association, 1953.

Addressed to teenagers and parents of younger children facing a long convalescence in bed from rheumatic fever or rheumatic heart disease. The pamphlet suggests activities, projects, and hobbies. Instructions are not provided, but rather instruction books are listed for each activity. Bibliographies cite 55 craft publications for teenagers and 22 for younger children along with three publications on rheumatic fever for parents.

61. Duggar, Margaret P. "What Can Dance Be to Someone Who Cannot See?" Journal of Health, Physical Education and Recreation 39:5: 28-30; May 1968.

Methods for teaching blind children to dance are suggested, including establishing a verbal vocabulary of movement and using analogy and images. Also explained are methods of developing spatial awareness, body awareness, and rhythmic perception, and of using instruments for matching quality of sound and motion.

62. Dutton, William S. "Why Not Music Like This in All Hospitals?" Reader's Digest 68: 197-202; January 1956.

The work of one particular volunteer, who was responsible for beginning the volunteer program, was summarized.

63. Enthoven, Jacqueline. Stitchery for Children: A Manual for Teachers, Parents and Children. New York, N.Y.: Reinhold Book Corp., 1968.

Teaching creative stitchery, how to start, what materials to use, and what can be expected of the child at a given age; for children 2½ and continuing through

high school age. One section is devoted to children with special problems, including the mentally retarded, physically handicapped, blind, and emotionally disturbed. Material is organized according to age and school grade.

64. Erickson, Lorraine B. "Keyboard Fun for Children with Osteogenesis Imperfecta and Other Physical Limitations." Inter-Clinic Information Bulletin 12:4: 9-17; January 1973.

Recommended is the recreational use for psychological and social purposes of keyboard instruments with children who have osteogenesis imperfecta or other physical limitations. The piano is particularly recommended. Various adaptations for use by children who cannot play with their hands are illustrated and described. Electric chord organs are suggested for children whose fingers are not strong enough to strike a piano key and for the severely handicapped patient. Based on the article which appeared in Breakthrough, a publication of the Osteogenesis Imperfecta Foundation.

65. Erickson, Lorraine. "Keyboard Fun for Quadriplegics." Rehabilitation Gazette 15: 23-25; 1972.

Describes the use of keyboard instruments by individuals with physically handicapping conditions by use of: piano damper pedal, knuckles and foot, arm slings and "lollipop" mouthsticks, and tongue-depressor mouthsticks. Also discusses chosing the organ and valuable adaptation of organ to lessen the tension.

66. Erickson, Lorraine B. "Never Say "You Can't Do That" to an Amputee!" Inter-Clinic Information Bulletin 13:10: 13-14; July 1974.

Relates the experience of one bilateral upper-limb amputee learning to play the trumpet. Describes adaptation necessary and also describes necessary adaptation for playing the trombone.

67. Erickson, Lorraine B. "Piano Playing as a Hobby for Children with Problem Hands." Inter-Clinic Information Bulletin 11:6: 6-17; March 1972.

Explains how children with serious hand and arm problems such as amputations and severe deformities can derive benefits, happiness, and satisfaction from learning to play the piano. Several brief case histories and photographs illustrate children with various arm and hand handicaps playing the piano.

68. Erickson, Lorraine. Boulder, Colo.: the Author (2635 Darmouth Avenue, 80303). (Unpublished)

A book of easy instruction showing how to adapt various types of hand and arm problems to piano playing is in preparation. Will include a collection of full-sounding arrangements of favorite songs which can be played using just one point of contact with each hand. Address inquiries to the author (above address).

69. Fahey, Joan Dahms, and Birkenshaw, Lois. "Bypassing the Ear: The Perception of Music by Feeling and Touching." Music Educators Journal 58:8: 44-49, 127-128; April 1972.

Explained is the ability of the aurally handicapped child to enjoy music by tactual perception. Two educational programs are briefly described to illustrate methods that can be used in teaching music to the deaf. Discussed at some length are the areas of relaxation, movement, auditory training, rhythmic exercises, and speech in which music is said to be able to play an important role.

70. Fait, Hollis F. Special Physical Education, Adapted, Corrective, Developmental. Philadelphia, Pa.: W. B. Saunders Company, 1966.

Written for prospective physical education teachers in a variety of settings. Discusses visual handicaps, auditory handicaps, cerebral palsy, orthopedic defects, heart conditions, convalescence, nutritional disturbances, other physical conditions requiring adapted physical education, mental retardation, social maladjustment and mental illness, and aging. The following activities and topics are treated: basic skill games, rhythms and dance, individual sports, dual games, team games, swimming, weight training, outdoor education, corrective body mechanics, and developmental programs for physical fitness. An appendix includes suggested films and filmstrips for teachers, film sources, record sources, professional organizations, societies and associations, and periodicals.

71. Farina, Albert M., and others. Growth Through Play. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1959.

Planned to supply a single source for play activities, songs, games and dances appropriate to ages four through twelve. Helpful to teachers, parents, recreation leaders.

72. Fayette County Public Schools. Special Education Guide for Fayette County Public Schools. Lexington, Ky.: Fayette County Public Schools (400 Lafayette Parkway, 40503), 1966.

Philosophy, objectives, and administration policies are presented, and descriptions of the programs for the orthopedically handicapped, homebound, speech and hearing impaired, trainable and educable mentally retarded are provided. Program for the educable mentally retarded is explored in terms of activities and materials for language arts, arithmetic, arts and crafts, music, health and safety, science, social studies, and social skills. Bibliography is included.

73. Fox, Barbara. Through the Year: Art Projects for Primary Age Children. Skokie, Ill.: Priority Innovations, Inc., 1970.

Art projects that have been used successfully in regular and special education classrooms at the primary level. Activities are centered around the seasons and holidays and require only those supplies which are readily available.

74. Francois-Michelle School. "Therapeutic Art Programs Around the World, IV. Art and Applied Art by Mentally Defective Children." Bulletin of Art Therapy 7:1: 29-33; October 1967.

An art program for mentally retarded children (ages 7 to 18, IQ's 35 to 75) is described in terms of its staff, goals, facilities, and schedule. Also discussed are the teacher's attitude, the children's artistic abilities, and the program's success.

75. Franklin, C. C., and Rabeburg, William H. Diversified Games and Activities of Low Organization for Mentally Retarded Children. Carbondale, Ill.: Southern Illinois University (Department of Special Education), n.d.

Basic principles in teaching physical activities to young mentally retarded children are presented along with child growth and development characteristics and needs, and concepts which contribute to the mental, social and physical health of 8-year-olds. Suggestions are provided for games and contests, dramatized stories, charades, songs, water games, and day camp. Also detailed are physical education in the elementary school and supplementary physical education activities.

76. Frankson, Carl E., and Benson, Kenneth R. Crafts Activities--Featuring 65 Holiday Ideas. Englewood Cliffs, N.J.: Educator's Book Club, 1970.

Crafts activities specially designed for quick and easy use by children in grades K-6, to be coordinated with major holidays. Each activity tells what materials are needed, how to proceed step-by-step, how to take special care in handling certain materials, and how to encourage imagination and creativity.

77. Freeberg, William H., and Lunan, Bert. Recreation for the Handicapped, a Bibliography. Supplement I. Carbondale, Ill.: Southern Illinois University, August 1967. ED 018 046.

Listing 442 references from January 1, 1965 to January 1, 1967, this bibliography on recreation for the handicapped supplements the original bibliography of references from the 1950-65 period. Entries are arranged in 13 categories: (1) general philosophy, (2) administration of recreation facilities, (3) leadership and management, (4) programs (camping, clubs, activities, playgrounds, rhythm, music, dramatics, sports, and varied physical activities), (5) characteristics of groups, (6) training and experience for recreation personnel, (7) community development, (8) audiovisual materials, (9) institutional recreation, (10) multidisciplinary activities in recreation, (11) standards and accreditation policies, (12) socialization and rehabilitation, and (13) bibliographies.

78. Fukurai, Shiro. How Can I Make What I Cannot See? New York, N.Y.: Van Nortrand Reinhold Co. (Division of Litton Educational Publishing, Inc.), 1974.

Records the experiences and impressions of the author in teaching art to blind and partially sighted. Part 1 is an account of the blind students' progress from their first expressions in clay to their later work in drawing. Part II explains and illustrates congenitally blind children's first attempts in clay. The final sections records comments of the blind children in conversation with the partially sighted.

79. Gewertz, Joanna. "Dance for Psychotic Children." Journal of Health, Physical Education, and Recreation 35:1: 63-64; Jan. 1964.

Describes the sessions of a dance therapy program for fifteen psychotic children. Discusses the methods used to

elicit participation. Program led by a volunteer-teacher.

80. Gillies, Emily. Creative Dramatics for All Children. Washington, D. C.: Association for Childhood Education International (3615 Wisconsin, N.W., 20016), 1973.

Presents six basic principles for using creative dramatics with all children: tuning in the senses; listening and recording; pantomine, rhythms and movement; presenting a story; discussion and constructive criticism; and a child who is open. Through the use of these principles, one is shown how to develop a sequential program of creative dramatics which enables children to learn that speaking aloud with ease and conviction, and interacting with others creatively can bring deep satisfaction. The reader is taken through the process with three different groups: children for whom English is a second language, emotionally disturbed children, and brain injured children. Twenty resources for creative dramatics are provided.

81. Gilliland, Esther Goetz, editor. "Music in Hospitals." Music News 42:3: 23, 29-33; April 1950.

This issue was devoted entirely to the area of music in hospitals. The guest editor explained the purpose of music therapy, its present status, and the purpose intended in this particular publication.

82. Ginglend, David R. The Expressive Arts for the Mentally Retarded. Arlington, Tex.: National Association for Retarded Children, 1967.

Selected articles to stimulate thinking about the role of expressive arts in educating and training the mentally retarded, and in broadening their interests and activities during leisure time. Areas included: art, arts and crafts, communication and language, dance, dramatics, and music.

83. Ginglend, David R., and Stiles, Winifred. Music Activities for Retarded Children: A Handbook for Teachers and Parents. Nashville, Tenn.: Abingdon Press, 1965.

Importance of music in the learning of mentally retarded. Song material and simple folk dances, along with practical hints. Instructions for using the record player, autoharp, and percussion instruments. Sources given for printed materials and instruments.

84. Glass, Henry "Buzz". Action Time - With Story, Chant, and Rhyme (Vol. I). Hayward, Calif.: Alameda County School Department (244 West Winton Avenue, 94544), 1973.

Collection of 256 chants and rhymes intended to involve the child with the word in action...through dramatics, verse choir, chant, rhyme, story, music, and movement exploration. Variety of materials includes subject matter ranging from rocks, spacemen, rain, clouds, vines, flowers, cowboys, warriors, baseball, football, fishing, boats, and storms, to many animal activities.

85. Goldstein, Herman. "Craftmobile for Seniors." Parks and Recreation 1:9: 719; 1966.

Describes the craftmobile hobby program-on-wheels which serves the aged and disabled in Cleveland, Ohio.

86. Gould, Elaine, and Gould, Leon. Crafts for the Elderly. Springfield, Mass.: Charles C. Thomas, 1971.

Written for nursing home craft directors and all who work with the elderly. Describes the therapeutic aspects, socialization experiences, and other benefits of a craft program. Seventy-five craft projects are reviewed step-by-step.

87. Governor Morehead School. Instruction in Music for Visually Handicapped Children. Volume I. Raleigh, N. C.: Governor Morehead School (301 Ashe Avenue), 1967.

First section deals with music in the early, middle, and late elementary grades, materials needed, junior and senior high school choruses, and individual voice instruction. The other two sections cover piano and organ instruction, from introduction to advanced study. Presented for each category in all three sections are general and specific objectives, and procedures and experiences (including recommended songs and records to use).

88. Green, Ray. "Music in Veterans Administration Hospitals." Music Teachers National Association, Proceedings, 1948. Washington, D. C.: the Association, 1950. 259-268.

The author outlines the music program operating in Veterans Administration hospitals throughout the country. He presents information concerning the scope and extent of the program, accomplishments to date of this publication, and the way music is being utilized as a direct adjunct in the total treatment program.

89. Gregg, Elizabeth M., and others. What to Do When "There's Nothing to Do." New York, N.Y.: Delacorte Press (Seymour Lawrence Book), 1968.

Collection of creative play ideas for the pre-school child. Offers over 600 play ideas involving little or no cost, using items already at hand in every household, such as milk cartons, macaroni, spools, pots, and pans. Includes craft ideas, dramatical play, and music activities.

90. Groff, Linda B. "Recreational Arts and Crafts for the Mentally Retarded." Therapeutic Recreation Journal 3:3: 29-32; 1969.

Set of guidelines for a recreational arts and crafts program. Stresses simplicity of task, individual attention, and freedom of choice.

91. Grassman, Cyrus S. "Modified Folk and Square Dancing for the Mentally Retarded." The Physical Educator 15:1: 32-35; March 1958.

Provides modifications for four standard dances which can be used with groups of mentally retarded age 7-12, IQ 50-75. For each dance includes: record needed, formation, movement per measure, words when used, and other possible adaptations. Dances include: "Bingo," "Seven Steps," "Masquerade," and "Waltz Quadrille."

92. Guelig, Evangeline. The Effects of Music on the Socially Maladjusted. Unpublished Master's thesis. Evanston, Ill.: Northwestern University, 1943.

The author discussed the unfulfilled social and psychological needs of the socially maladjusted and showed how music can help fulfill these needs. The scope of the music program was presented.

93. Haimes, Norma. "Guide to the Literature of Art Therapy." American Journal of Art Therapy 11:1-2: 25-42; Oct. 1971-Jan. 1972.

Annotated bibliographic listing of literature on art therapy. Seventy-one listed sources grouped into: bibliographies, indexes, abstract journals, journals, reviews, congresses, catalog collections, picture collections and exhibition catalogs, case studies, general works on art and mental illness, general works on art and psychoanalysis, general works on art therapy, and bibliographic and annotation aids.

94. Harbert, Wilhelmina K. "Music Education for Exceptional Children." Music in American Education--Music Education Source Book II. Chicago, Ill.: Music Educators National Conference, 1955. pp. 263-271.

Describes music programs aimed at the needs of the blind and partially sighted, deaf and hard of hearing, speech defectives, mentally retarded and slow learners, brain damaged, orthopedically limited, emotionally disturbed, and the gifted. The exceptional child should be incorporated into the music program of the normal rather than established in a special program for himself and others like him. The objectives and techniques used for the normal can be applied to the exceptional child also.

95. Harper, Grady. "Toe Painting--A Special Education Project." Exceptional Children 32:2: 123-124; Oct. 1966.

Discusses the use of toes and feet in a "finger-painting" type activity for the orthopedically handicapped.

96. Hart, Lenny. Music in Motion: Book I. Mill Valley, Calif.: Music in Motion (P. O. Box 331, 94941).

Music program which promotes perceptual development through music experiences for kindergarten through sixth grade. Kids' and teachers' manual includes procedures and achievement goals. Provides 17 songs with ostinati accompaniment for autoharp, resonator bells, and other classroom instruments, plus 19 rhythmic speech ensembles.

97. Hart, Lenny. Sound and Action with Theory: Book II. Mill Valley, Calif.: Music in Motion (P.O. Box 331, 94941), 1973.

Music program which promotes perceptual development through music experiences. Covers theory, teacher evaluation, inventory of developmental skills, psycho-educational evaluation for students, and music in motion studies. Includes 21 songs with autoharp accompaniment, 11 verses and rhythmic speech ensembles, and four ensembles for bongo drum instruction for beginners to advanced pupils.

98. Hatch, Modesta; Hough, Barbara; and Gregg, Gary. Guide for Training Recreation Leaders in Constructive and Creative Recreation Activities for Mentally Retarded. Buckley, Wash.: Rainier State School, 1965.

Guidelines and specific activities for physical conditioning and social recreational activities. Recreational theories and their application to the mentally handicapped are presented. Directions are given for physical exercises, ball and bean bag games, musical and singing games, and fingerplays. The bibliography contains over 66 items.

99. Haupt, Charlotte. Beginning Clay Modeling: An Approach for Elementary School Children. Palo Alto, Calif.: Fearon Publishers, 1969.

This book is designed to give the inexperienced elementary school teacher essential information about working with clay. Based upon the belief that a child must learn basic techniques before he can take off from structure and be creative. It provides four lessons each concerned with making a different object (ball, bowl, human figure, and an animal) that will help the child gain necessary techniques for working with clay.

100. Henry, Edith M. Evaluation of Children's Growth Through Art Experiences. Washington, D. C.: The National Art Education Association, 1953.

Report intended to give a picture of our understanding of the kinds of growth that may take place in children through art experiences and of our stage of development in securing an evaluation of this growth. Findings from teachers, parents, and children are summarized in an attempt to define satisfactory growth, behavior characteristics of children who are growing satisfactorily, evidence of growth--how to gather and evaluate it--and contributing conditions for maximum growth through the best possible learning situations.

101. Hershoff, Evelyn Glantz. It's Fun to Make Things from Scrap Materials. New York, N. Y.: Dover Publications, Inc.

399 easy projects using boxes, tin cans, paper bags, bottles, buttons, crepe paper, and similar materials.

102. Hollander, H. Cornelia. Creative Opportunities for the Retarded Child at Home and in School. Garden City, N.Y.: Doubleday & Co., 1971.

Six booklets--Getting Started, Finger Painting and Print Making, Drawing and Painting, Clay and Other Dimensional Media, Stitchery, and Woodworking and Odds and Ends. Written for parents, teachers, volunteers, nurses, and vocational workers. Specific areas include: finger painting, pulling a print, butterfly prints, gadget printing, vegetable prints, stencil

BEST COPY AVAILABLE

rubbings, printing from a prepared surface, silk screen printing, linoleum block prints, scribbling, crayon processes, felt-tip markers, colored chalk drawings, melted crayon drawings, ink drawing, painting, cut-tear-paste pictures, puppets, paper mache, collage, mosaic, wire sculpture, seed pictures, tongue depressor projects, and holiday decorations. Bibliographical listings and additional resources and contacts are included in each booklet.

103. Huberty, C. J.; Quirk, J. P.; and Swan, W. "Dance Therapy with Psychotic Children." Archives of General Psychiatry 28:5: 707-713; May 1973.

The development and evaluation of a dance program are described. The program was designed to modify a variety of irregular and disordered body-movement patterns common to psychotic children; it was conducted in a day-care unit for psychotic children.

104. Hutson, Natalie Bovee. Stage. Stevensville, Mich.: Educational Service, Inc. (P. O. Box 219, 49127), 1968.

Written for classroom teachers to help the child become more actively involved in learning. Part one shows how a teacher may work with children in the areas of choral reading, creative dramatics, pantomine, singing activities, and actual stage productions. Part two consists of a calendar of important events and suggestions enabling the teacher to put to use the ideas offered in the first part.

105. Iowa State Department of Public Instruction, and Special Education Curriculum Development Center. Music for the EMR: Teacher's Handbook. Des Moines: the State Dept. Iowa City: the University, Nov. 1969. ED 036 933.

Discusses presenting and teaching song, using rhythm instruments, playing the autoharp, and planning listening activities. Three-fourths of the handbook consists of singing activities including goals, songs of different types, and teaching methods. Appendixes list over 50 recordings, books, and audiovisual aids.

106. Iowa State Department of Public Instruction, and Special Education Curriculum Development Center. Art Integration: A Teaching Program for the Mentally Retarded. Des Moines: the State Dept. Iowa City: the University, Aug. 1969. ED 033 498.

To aid the teacher of the mentally retarded in integrating art into other subject areas. Two sample projects and two five-lesson units with core activities,

one on clothing and one on the State of Iowa, are presented. In addition, suggestions for teachers are listed along with the expectations of normal children and the basics of good art. Directions are given for the use of the media of clay, fingerpaint, watercolor, tempera, crayon, paper, and other materials; craft projects and ideas for core area activities are proposed. Appendixes list art materials, supply and equipment companies, and books for both teachers and children.

107. Jacobson, Marilyn. "Art as an Experience: An Experiment in Film." American Annals of the Deaf 117:3: 401-402; June 1972.

Described is an art experience using film and rhythm instruments which was created by four deaf fifth grade students in an art class. Working with clear 16mm. film, they applied color, line, and shape directly on the film and then reacted to the projected imagery with variations in rhythmic responses.

108. Jefferson County Public Schools. Tentative Music Guide, Educable Mentally Handicapped, Transition. Louisville, Ky.: Jefferson County Education Center (3332 Newbury Rd., 40218), 1965.

Music units are presented both for the educable mentally handicapped and for slow learners and underachievers. For educable mentally handicapped children, suggestions for musical activities range from nursery rhymes and singing games to social studies and recreation. For underachievers and slow learners, suggestions for musical activities concentrate on animals, social studies, and geography. Books, records, and other musical materials and equipment are cited for each of the two groups of students.

109. Jones, Philip R., editor. Areas of Instruction for Trainable Mentally Handicapped Children. n.d. ED 012 544.

Unit outlines on self care, economic usefulness, language development, social adjustment, music, and arts and crafts are designed for children whose chronological ages range between 5 and 21 years and whose mental ages are between about 2½ to 8 years. Contains objectives, outline of content, sources of information, steps for evaluation, and importance of the unit. The appendix includes a guide for field trips, a sample daily schedule, a progress report form, and conference record forms.

110. Jorgenson, Helen; and Parnell, Martha K. "Modifying Social Behaviors of Mentally Retarded Children in Music Activities." Journal of Music Therapy 7:3: 83-87; 1970.

Describes the modification of inappropriate social behaviors in 4 moderately retarded children, all 8-9 years old with IQ's from 40-50. The shaker game, the indian game, the hockey-pockey, and listening to records were used to modify hitting, yelling, pushing, and non-participation.

111. Jungels, Georgiana. An Introductory Bibliography to Art Therapy. Helmuth, N. Y.: Author (Gowanda State Hospital).

Lists bibliographies, books, booklets, films, and journals. Provides a list of universities offering degrees and/or courses in art therapy.

112. Kaliski, Lotte, and others. Structured Dramatics for Children with Learning Disabilities. San Raphael, Calif.: Academic Therapy Publications, 1971.

Explains the motivational and educational value of dramatics and offers guidelines for a variety of class dramatic activities. Half the pamphlet is devoted to the script for a child-centered play entitled "Happiness Is," using 60 cast members.

113. Kaplan, Max. Music in Recreation: Social Foundations and Practices. Champaign, Ill.: Stipes, 1955.

Describes music in hospitals from a recreational point of view. The use of music in the medical-surgical, orthopedic, pediatric, and psychiatric units was discussed. Activities are divided into active and passive types and those directed toward the individual and the group.

114. Kaplan, Max. "Music Therapy in the Speech Program." Exceptional Children 22: 112-117; Dec. 1955.

Summary of a music program in operation for children with speech and hearing problems stemming from organic impairments.

115. Karpilow, Babette. "Drama Therapy." Therapeutic Recreation Journal 4:1: 15-16, 44; 1970.

A case history is presented in this brief discussion relating drama therapy to a supervised patient care program.

116. Keck, S. Annette, and others. Day Camping for the Trainable and Severely Mentally Retarded: Guidelines for Establishing Day Camping Programs. Springfield, Ill.: Illinois State Department of Mental Health, April 1970.

Resource manual offers guidelines for establishing day camping programs for trainable and severely retarded children. Covered are program structure, organization, evaluation, and other administrative concerns, in addition to suggested physical activities, arts and crafts activities, and music activities. Appended are sample schedules, application forms, job descriptions, a list of materials, and additional ideas for field trips, in-camp activities, and resource people for entertainment purposes.

117. Keysell, Pat. "Extra Problems." Broad Sheet 4:3: 3-5; March 1972. (Flat 14, 30 Crescent Rd., N8, 8DA, London, England.)

Describes the author's experiences working in dramatics with the deaf. Goes from the development of a television program for the deaf, to an adult drama group, to teaching dramatics to deaf children. Provides a few suggestions for using mime with deaf children.

118. Kidd, John W. Curriculum Guide: Trainable Mentally Retarded Children and Youth. Rock Hill, Mo.: Special School District of St. Louis County, 1966.

Objectives, implementing experiences, and resources in four areas of development are presented for trainable mentally retarded children (ages 6 to 21) on primary, intermediate, and advanced levels. Social development includes adjustment, self care skills, environmental orientation, and leisure time activities; physical development covers conditioning exercises, motor skills, structured play, and evaluation; development of intellect treats language arts, number concepts, arts and crafts, and music; and occupational development includes homemaking and job training.

119. King, Bruce. Creative Dance: Experience for Learning. Blawenburg, N. J.: Dance World Books, 1968.

Introduction to the creative teaching of dance to children. Discusses: creative dance in elementary education, principles and techniques of creative teaching, and interests of children that can be used for dance. One section deals with the teacher's skills and attitude. A bibliography is included.

120. Kral, Carole. "Musical Instruments for Upper-Limb Amputees." Inter-Clinic Information Bulletin 12:3: 13-26; December 1972.

Suitable musical instruments for various types of upper-limb amputees are suggested. Major instruments are recommended for certain levels and types of amputation, and examples (with photographs) of children who have successfully played the instruments are provided.

121. Kramer, Edith. Art as Therapy with Children. New York, N. Y.: Schocken Books, Jan. 1972.

Art therapy with emotionally disturbed children is discussed with emphasis upon art as therapy rather than on psychotherapy using art as a tool. Case histories of emotionally disturbed children and their art work illustrate the discussion. Psychological problems focused upon are sublimation, defense, and aggression. Also examined is the rise of art therapy as a profession and its relationship to art education.

122. Kramer, Edith. "The Practice of Art Therapy with Children." American Journal of Art Therapy 11:3: 89-116; April 1972.

Extensive article on the practice of art therapy with emotionally disturbed children begins with a short explanation of the program between 1968 and 1970 in the child psychiatric ward of Jacobi Hospital in New York City. Two illustrative sessions are described.

123. Kratz, L. E. Movement Without Sight. Palo Alto, Calif.: Peek Publications, 1973.

Provides a definition of blindness, the role of relaxation, and posture and locomotion. Activities cover individual stunts and self-testing, rhythms, and dance.

124. Kraus, Richard. Pocket Guide of Folk and Square Dances and Singing Games. Englewood Cliffs, N. J.: Prentice Hall, Inc., 1966.

This book is designed for elementary grades, but it would be excellent for use with older retardates. Begins with such activities as: "Five Little Chickadees" and the "Mulberry Bush" to "Virginia Reel", "Maypole Dance", "Salty Dog Rag" and square dancing.

125. Kubitsky-Kaltman. Teachers' Dance Handbook No. 1. Freeport, N. Y.: Educational Activities, Inc., n.d.

Outlines a definite program with progression based on growth and development. Begins with rhymes, songs, plays, and simple dances to more advanced national dances of many countries. Explicit directions and tunes are included in each dance.

126. Lambert, Carroll, and Christensen, Sandra. What a Child Can Do. Boulder, Colo.: Pruett Publishing Co., 1964.

Arts and crafts activities for children are described including: fingerpainting, clay and paste, media for sensory experience, paint and painting ideas, collages, creative activities using miscellaneous materials, science experiences, and food experiences. Instructions on how to conduct the activities are provided. Line drawings and photographs illustrate activities.

127. Lanthom, W. "The Use of Music Therapy with Retarded Patients." Music in Therapy. (T. E. Gaston, Editor). New York, N.Y.: Macmillan Co., 1968.

Music therapy and its application to the needs of a retarded child first entering an institution are discussed. The child is then led through the socialization process until interpersonal relationships through music are made easier. Continuing treatment is also discussed.

128. Laskin, Joyce Novis. Arts and Crafts Activities Desk Book. West Nyack, N. Y.: Parker Publishing Co., Inc., 1971.

Presents over 110 arts and crafts ideas to develop creative expression while teaching important new learning concepts. Art lessons are designed to correlate with such activities as space study, foods and nutrition, music and dance, and the human body. Projects range from simple to complex and are geared to all age groups. A checklist of materials needed, motivational techniques and background information, follow-up activities, and classroom management hints are included with each lesson.

129. Latchaw, and Pyatt. A Pocket Guide of Dance Activities. Englewood Cliffs, N. J.: Prentice Hall, Inc., 1958.

Gives explicit directions for movement experiences in play acting, creative movement, music with movement, gradually working from simple nursery rhyme dances to popular folk dances.

130. Lehrer-Carle, Imard. "Group Dynamics as Applied to the Use of Music with Schizophrenic Adolescents." Journal of Contemporary Psychotherapy 3:2: 111-116; 1971.

Describes a group music therapy program for patients who cannot play an instrument and cannot concentrate sufficiently to utilize a practice schedule. The program is based on experimentation with rhythm and sound. Techniques utilizing body percussion, two-member nonverbal communication, and group interaction are discussed.

131. Leisy, Thomas. The Good Times Song Book. Nashville, Tenn.: Abingdon Press.

For those who lead, accompany, or teach informal group singing--and for singers themselves, this is a versatile comprehensive resource. Contains 160 songs of great variety--folk songs, spirituals, nostalgic popular songs, rounds, and many more. Gives vocal and accompanist's scores, tempo suggestions, suggestions for changing and adapting, plus notes on sources and background.

132. Leonard, Anne. "Extra Problems." Broad Sheet 4:3: 6-9; March 1972. (Flat 14, 30 Crescent Rd., N8, 8DA, London, Eng.)

Account of the author's teaching practice. Describes 5 week experience with mentally retarded young adults in an institution. Discusses the use of movement and drama.

133. Levin, Herbert D., and Levin, Gail M. "Instrumental Music: A Great Ally in Promoting Self-Image." Music Educators Journal 58:8: 31-34; April 1972.

Described briefly is a Philadelphia music program for trainable mentally handicapped children. Purpose: engaging the children's general abilities through the relaxed atmosphere of musical activities; fully utilizing their inherent musical abilities; and contributing to their emotional and educational growth. Aspects of music education discussed are rhythm, melody, harmony, form, orchestration, finding a teammate, and the value of music.

134. Leonhard, Charles. Recreation Through Music. Cranbury, N. J.: A. S. Barnes and Co., 1952.

Provides a basic introduction to the possibilities and merits of using music as a recreational activity. The first parts are most relevant for theories and philosophies while the latter half covers the more practical aspects of music activity.

135. Lindsay, Zaidee. Art and the Handicapped Child. New York, N. Y.: Van Nostrand Reinhold Co., 1972.

Suggestions and ideas for creative art activities for physically and mentally handicapped children. Discusses briefly: visual handicaps, auditory handicaps, autism, brain damage, and mental retardation. Art activities are suggested in the areas of drawing, painting, modeling, carving, placing, printing, and puppets.

136. Lindsay, Zaidee. Art for Spastics. New York, N.Y.: Taplinger Publishing Co., 1966.

Plans for art projects which incorporate the careful selection of materials and the use of unorthodox tools are discussed. Each activity is designed to help improve muscular coordination and to provide creative outlets for the hemiplegic spastic child. Chapters give methods and helpful hints in developing projects in cutting into materials, drawing and painting pictures, modeling, space filling with various materials, space filling by printing, and fabric decorating.

137. Lindsay, Zaidee. Art is for All: Arts and Crafts for Less Able Children. New York, N.Y.: Taplinger Publishing Co., 1968.

Art activities for educationally subnormal children are presented in the areas of painting, carving, printing, paper construction, mosaics, colleges, paper and wire sculpture, embroidery, and a puppet theatre. Seventy-two illustrations provide examples of students' work for each area; suggestions for teachers are included.

138. Lindsay, Zaidee. Learning about Shape: Creative Experience for Less Able Children. New York, N.Y.: Taplinger Publishing Co., 1969.

Art education for the educable mentally handicapped is described with an emphasis on shape rather than real life subjects. Building shapes, materials used, handling shapes, repetition, and creating shapes are discussed as are discovering space shapes, creating dimension, and making contrasts. Attention is also given to feeling and creating rhythmic shapes, the influence of materials and tools, making patterns, shapes and textures, related space, and irregular arrangements.

139. Linford, Anthony G., and Jeanrenaud, Claudine Y. Systematic Instruction for Retarded Children: The Illinois Program--Experimental Edition. Part IV: Motor Performance and Recreation Instruction. Urbana, Ill.: Illinois University, Aug. 1970. ED 054 449.

Manual of programed instruction for motor skills and recreational activities for trainable mentally handicapped children includes guidelines on basic recreation movements, rhythm in music, handicrafts, and miscellaneous activities. The justification of each skill selected, prerequisite skills, necessary instructional materials and advanced skills are explained. Evaluation criteria for the model lesson plans are provided.

140. Linse, Barbara B. Arts and Crafts for All Seasons. Belmont, Calif.: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1966.

Designed to provide classroom teachers with basic arts and crafts techniques in a progressive sequence of varied and exciting projects. Activities capitalize on the natural motivational factor of holidays and seasons.

141. Linse, Barbara B. Elementary Art Activities. Belmont, Calif.: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1961.

Guide for teaching young children the elements of art (line, shape, color, and texture) and the principles of design (rhythm, emphasis, balance, and proportion). Provides simple activities that will help the child to learn these concepts. Directions are included for several activities combining two or more of these elements and principles in the medium of crayon, tempera, water colors, colored chalk, and collages. Also included are helpful hints for using these materials.

142. Lisenco, Yasha. Art Not by Eye: The Previously Sighted Visually Impaired Adult in Fine Arts Programs. New York, N. Y.: American Foundation for the Blind, Inc., 1971.

Written as an aid for including blind adults in the community art program, this book presents methods for teaching blind and severely visually impaired adults in integrated creative art classes. Sections deal with characteristics and techniques of the student, media and techniques for the art activity, and methods and techniques for the instructor. Art activities discussed cover: painting for visually impaired; drawing, reliefs,

sculpture, mosaics, and graphic media for both blind and severely visually impaired individuals. Bibliography included.

143. Lobenstein, John H., and others. An Activity Curriculum for the Residential Retarded Child. Madison, Wisc.: Wisconsin State Department of Public Welfare (Division of Mental Hygiene), Oct. 1964.

An approach to a balanced activity program for the residential retarded child, this guide lists the objectives and desirable outcomes of the program. Three areas of activity are stressed: physical (sports, games, team games, relays, and swimming), expressive (arts and crafts, music, and dramatics), and social (social development, club room, and camping). For each area, suggested activities are organized for preschool, primary, elementary, preteen, teenage, and adult levels.

144. Lorenzen, Hans, and Jokl, Ernst. "Piano Music for the One-Handed with Remarks on the Role of Art in Rehabilitation." American Corrective Therapy Journal 28:1: 11-23; Jan.-Feb. 1974.

Describes piano playing by the one-handed, including the blind. Provides sources of one-handed music including: works composed for one hand; works composed for two hands transcribed for one hand; works composed for three hands (one-handed player accompanied by a partner); work composed for two or four hands transcribed for three hands; and piano works composed for one hand accompanied by a violin. Also stresses the use of music as a means of consolation.

145. Lovano-Kerr, Jessie, and Savage, Steven. "Incremental Art Curriculum Model for the Mentally Retarded." Exceptional Children 39:3: 193-199; Nov. 1972.

Reviews the relative position of art in special education curriculums, summarizes existent research literature related to art and the mentally retarded, and presents the beginnings of a structured, sequential, behaviorally based art program for educable mentally retarded children. Includes a method of assessing the individual's increment of learning in the areas of visual analysis, perceptual discrimination, self awareness, and self concept. Brief descriptions of three introductory lesson plans are included.

146. Lovelace, Betty M. "The Use of Puppetry with the Hospitalized Child in Pediatric Recreation." Therapeutic Recreation Journal 6:1: 20-21, 37-38; 1972.

Psychiatrically oriented discussion of puppetry in general short-term pediatric recreation setting. Some specific suggestions are offered for programming using puppets.

147. Mahlman, Lewis, and Jones, David C. Puppet Plays for Young Players. Boston, Mass.: Plays, Inc. (8 Arlington St., 02116), 1974.

Twelve royalty-free plays for hand puppets, rod puppets, or marionettes written and/or adapted for production by children. The scripts require from a few to many puppeteers; all are adaptable to performance by live actors. Final section provides suggestions for putting on a successful puppet show; instructions on how to make and manipulate hand puppets, rod puppets, and cloth marionettes; instructions on how to construct puppet stages, sets, and properties; do's and don't's for effective rehearsals.

148. Mailhot, Alice. "Musical Instruments for Upper-Limb Amputees." Inter-Clinic Information Bulletin 13:10: 9-12, 14-15; July 1974.

Chart compiled to demonstrate to amputees, parents, and their advisors, the many musical options open to upper-limb amputees. Assesses major types of instruments for ease with which they may be played by various levels of upper-limb amputees using prostheses, other devices, or unencumbered stumps. Gives rating in terms of excellent, possible, or highly unlikely for use of each instrument with or without prosthesis, below or above elbow amputation, unilateral or bilateral amputation, and various combinations of these possibilities.

149. Malatesta, Daniel I. "The Potential Role of 'Theater Games' in a Therapeutic Recreation Program for Psychiatric Patients." Therapeutic Recreation Journal 6:4: 164-166, 190; 1972.

Drama is found to be a valuable tool to facilitate pleasurable social interaction among psychiatric patients. Its use has demonstrated significant value to patients in further understanding their difficulties and in learning new role behaviors which can effectively enable them to deal with their problems.

150. Mason, Kathleen Criddle, editor. Dance Therapy: Focus on Dance VII. Washington, D. C.: American Association for Health, Physical Education, and Recreation, 1974.

Compilation of articles exploring the development, theory, and methods of dance therapy. Philosophy and methods are examined for the role of the dance therapist in a psychiatric setting, as a member of a clinical team, in group therapy, and in individual work. Techniques for research and observation are examined. Dance is discussed for the following special groups: children with minimal brain dysfunction, the visually-impaired, the deaf, children with emotional or learning problems, and older people. Training and professional status is examined and a dance therapy consultant model presented.

151. Matteson, Carol A. "Finding the Self in Space." Music Educators Journal 58:8: 63-65, 135; April 1972.

Use of motor development activities, physical activities and music with handicapped children is discussed. Use of movement and spatial relationship in music classes with multiply handicapped children is advocated for purposes of aiding in the growth of body and mind. Practical guidelines are then presented to permit children with various handicaps to learn about the qualitites of movement and sound.

152. May, Elizabeth. "Music for Children with Cerebral Palsy." American Journal of Physical Medicine 35: 320-323; Oct. 1956.

Discusses a program of music activities employing music listening, creative rhythms, singing, finger plays, rhythm band, marching, and variations on some of these.

153. McCraig, Virginia, editor. Materials for Nursery School Teachers. Jackson, Mich.: MCCW Publications (4223 Donnelly Rd., 49201).

A collection of resources including finger plays, songs with action, poems, games, arts and craft ideas and recipes along with lists of supplementary books and records. Some of the resources are organized around units (weather, nighttime, movement, transportation, etc.), with activities and materials suggested for each topic.

154. McDowell, D. J. "Bibliotherapy in a Patient's Library." Bulletin Medical Library Association 59:3: 450-457; 1971.

Description of the various ways a rehabilitation-work program involving personal contact and bibliotherapy can be helpful to patients in a mental hospital in Massachusetts. Among these are the employment of patients in the library, individual meetings with patients, a magazine written and edited by patients, and groups meeting frequently to discuss short stories, write poetry, and read plays and poems.

155. McIntyre, Barbara. Informal Dramatics: A Language Arts Activity for the Special Pupil. Pittsburgh, Pa.: Stanwix House, 1963.

Handbook presents: a background in informal drama in general for the untrained teacher; a program of informal dramatics for the mentally retarded child designed to accompany the child's reading program, and containing descriptions of spontaneous and guided dramatic play, story dramatization and role playing by means of examples; and suggested materials including six original stories which have been successfully used by the author.

156. McNeice, William C., and Benson, Kenneth R. Crafts for the Retarded: Through Their Hands They Shall Learn. Bloomington, Ill.: McKnight and McKnight Publishing Co., 1964.

Practical, sequential creative arts and crafts projects for the retarded. Projects are coded to indicate the use of small or large muscles, the degree of difficulty, and the required time for completion.

157. Miller, Ann. "Growing with Music." Exceptional Children 20: 305-307, 310-311; April 1954.

Singing and dancing were the two musical activities chosen to be used in a junior high school class for mentally retarded children. Singing was taught by rote and consisted mainly of familiar songs with repetitive words. Folk dancing was first introduced through the use of musical rhythms. Simple dances were then taught with the express purpose of conducting an activity which assured immediate success and satisfaction.

158. Mississippi State Department of Education. A Handbook on the Theory and Practice of Arts and Crafts for Educable Mentally Children and Youth. Jackson, Miss.: the State Department, n.d.

Discusses theory and rationale for arts and crafts in the special education program. Describes many craft projects in a variety of media. Special resource lists include: recipes, suggested materials and equipment, sources of materials, resources for free materials, and a bibliography.

159. Mooney, Muriel K. "Blind Children Need Training, Not Sympathy." Music Educators Journal 58:8: 56-59; April 1972.

The visually handicapped child's ability to learn a musical instrument and to enjoy music are discussed. Potential negative teacher attitudes toward the visually handicapped child are noted, followed by a realistic assessment of the visually handicapped child's needs in music education. Reading of braille music is explained. Selected instructional materials coordinated for the blind student and teacher by the Library of Congress are briefly described.

160. Mullins, June B. "The Expressive Therapies in Special Education." American Journal Art Therapy 13:1: 52-58; Oct. 1973.

Suggestions are made as to methods by which special education curricula for blind, physically handicapped, delinquent, drug-addicted, or emotionally disturbed children can effectively utilize recent developments in the expressive arts. Actual pictures drawn by such children are reproduced to illustrate the use of innovative art therapy as a means of communication and understanding.

161. Music Educators National Conference. "Music in Special Education." Music Educators Journal 58:8: 5-143; April 1972.

Special issue of the Music Educators Journal focusing on music in special education. Series of 20 articles cover such aspects of handicapping conditions as typical behaviors and implications for music education. Conditions dealt with include: mental retardation; blindness; deafness; learning disability; speech impairment; emotional disturbance; and physical impairment. Topics discussed cover: movement; rhythm; dance; instrumental and vocal music education; and music appreciation. Bibliography. (For specific articles see Joan Dahms Fahey, Herbert D. Levin and Gail M. Levin, Carol A. Matteson, and Muriel K. Mooney.)

162. Nagel, Charles, and Moore, Fredricka. Skill Development Through Games and Rhythmic Activities. Palo Alto, Calif.: The National Press, 1966.

Material presented is useful to personnel directing the progression of skill development for various age groups. Definite skills are related to practice in these areas: goals and purposes for developing movement skills; ball skills; rhythm skills; advanced ball skills; team games; and dance skills for folk and social dance. The carefully worked-out progressions and many sequential illustrations make the contents quite appropriate for those who work with the mentally retarded in physical education or recreation programs.

163. National Association for Music Therapy, Inc. Handbook for Volunteer Workers in Hospital Music. Lawrence, Kan.: National Association for Music Therapy, 1965-1966.

Provides guidelines for volunteers providing music entertainment and/or instruction in hospital settings. Includes summaries of NAMT articles concerning: organizing a volunteer program; obligations of the institution; values received by the institution; the volunteer; and program planning. Contains listing of NAMT books and other suggested readings.

164. National Recreation and Park Association. A Guide to Books on Recreation. Arlington, Va.: the Association, 1968.

Books dealing with all phases of recreation and parks are included in this selected annotated bibliography. Subjects covered include: arts, crafts, hobbies, drama, puppetry, storytelling, games, social recreation, holiday activities, areas, facilities and equipment, and professional development. (746-item bibliography.)

165. New York State Education Department. Improving Music Experiences for Emotionally Handicapped Children in Public School Programs. Proceedings of a Special Study Institute (Rochester, N. Y., Oct. 23-25, 1969). Albany: Division for Handicapped Children, 1969. ED 044 872.

Proceedings of the Study Institute on improving music experiences for emotionally handicapped children in public school programs. Statements of greeting, an overview, and the keynote address, presentations on music and movement (including a materials list), presentation on the program at the Berkshire Farm for Boys, the role of the music teacher, and on teacher preparation are provided.

166. New York State Education Department. Professional and Instructional Music Materials for Exceptional Children. Albany: Division for Handicapped Children, Oct. 1972. ED 071 259.

Annotated bibliography lists materials available from the Special Education Instructional Materials Center, Albany, New York. Included in the listing are 17 professional books and references, 15 curriculum guides for teaching various types of music from preschool through secondary levels, and 56 instructional materials.

167. New York State Education Department. The Role of Music in the Special Education of Handicapped Children. Albany: Division for Handicapped Children, April 1971. ED 064 853.

Twenty-five instructional units: each contains a general educational goal, a series of behavior objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with particular types of handicaps experience music for purposes of learning about music itself, meeting certain physical, emotional, or psychological needs, and/or motivating and providing alternative ways of learning in other subject areas. Instructional units are provided for: emotionally disturbed, learning disabilities, brain injured, educable mentally retarded, communication disorders, blind, visually impaired, deaf and severely hard of hearing, and multiply handicapped.

168. Nordoff, Paul, and Robbins, Clive. Music Therapy in Special Education. New York, N. Y.: John Day Co., 1971.

Techniques and principles of creating developmentally significant musical activity experiences for handicapped children in a group setting. Suggestions are given to teachers for choosing, arranging, or composing musical materials and for leading and accompanying each activity. Major types of activities covered include singing, resonator bells, instrumental activities, plays with music, and a lengthy therapeutic game based on a folk tale.

169. Nordoff, Paul, and Robbins, Clive. Therapy in Music for Handicapped Children. New York, N. Y.: St. Martin's Press, 1971.

Illustrated with case histories and photographs, the text discusses a variety of musical and psychological approaches which can be used to meet the emotional and expressive needs of handicapped children. Both individual and group music therapy techniques are outlined. Focused upon is music therapy with autistic children and with trainable mentally retarded children.

170. Olson, Jack R., and Hovland, Carroll. "The Montana State University Theatre of Silence." American Annals of the Deaf 117:6: 620-625; Dec. 1972.

Described is the development of a summer touring theatre group of deaf and hearing individuals. Discussed are program selections as well as acting and staging problems resulting from the use of manual communication.

171. Parsons State Hospital and Training Center. Mental Retardation Films. Parsons, Kan.: Audio-Visual Department (P. O. Box 738, 67357).

List of 16mm films on mental retardation. Films are listed in alphabetical order and no effort has been made to cross-reference or index them. There are entries in physical education, physical fitness, motor development, recreation, camping, dance, perceptual-motor activities, outdoor education/recreation, art, music, and movement activities with and for mildly, moderately, profoundly, and severely retarded.

172. Pattemore, Arnel W. Arts and Crafts for Slow Learners. Dansville, N. Y.: Instructor Publications, Inc., 1969.

This booklet presents projects which have been used in special education art classes successfully. Contents include planning a program, the teacher's role, picture making, design, gifts, lettering, modeling, paper mache, casting, ceramics, model building, paper sculpture, mobiles, box sculpture, weaving, print making, found materials, puppetry, seasonal crafts, classroom decorations, and displaying children's works.

173. Paul, Rochelle, and Staudt, Virginia M. "Music Therapy for the Mentally Ill: A Historical Sketch and a Brief Review of the Literature on the Physiological Effects and on Analysis of the Elements of Music." Journal of General Psychology 59: 167-176; Oct. 1958.

The musical elements of rhythm and pitch are discussed as to their effectiveness in therapy. The effects of various types of instruments and music are studied. An extensive bibliography is included.

174. Peck, Ruth L., and Aniello, Robert S. What Can I Do for an Art Lesson? Practical Guide for the Elementary Classroom Teacher. West Nyack, N. Y.: Parker Publishing Co., Inc., 1966.

Sixty art lessons for elementary children. Each lesson contains objectives, lists of materials needed, and suggestions on motivation, transition to and supervision of work periods, and evaluation of pupil's work. Lessons are graded for appropriate age range, but suggestions are given for making them applicable to other ages. Sections cover: tempera paint, water color, fingerpaint, wax crayons, chalk and charcoal, cut paper, fabric, transparent materials, 3-D materials, and print making.

175. Perlmutter, Ruth. "Constructing." Teaching Exceptional Children 4:1: 34-41; Fall 1971.

Described are construction guidelines for 13 art projects developed at a school for mentally handicapped children. Art projects explained in detail include styrofoam roosters, pipe cleaner skier, hand puppet, tile patterns, yarn and stone mosaic, yarn geometrics, shadow box, show in a shoe box, bumblebees and flies, pine cone rabbits, plaster relief, nutshell sailboats, and merry-go-round.

176. Perlmutter, Ruth. "Dance Me a Cloud." Children's House 6:6: 15-19; Winter 1974.

Describes how a dance-movement program for inner-city children uses creative dancing to help children communicate with their bodies what they cannot through language. Several techniques which promote free expression are explained including: the "magic circle" exercises to explore and express emotions; space; space as a shape; touch; the importance of touch; and activities which serve to release tension.

177. Perlmutter, Ruth. "Papercrafts and Mobiles." Teaching Exceptional Children 4:3: 134-141; Spring 1972.

Presented are practical guidelines for making selected papercrafts and mobiles that are said to stimulate mentally handicapped children's imaginations. Projects include tissue paper designs and cutouts, paper foil cutouts for a seascape, a paper mosaic, a cereal collage of a sailboat, a pipe cleaner mobile, a pine cone mobile, an origami bird mobile, a butterfly mobile or wall decoration, and a fish mobile.

178. Peterson, Carol Ann. "Sharing Your Knowledge of Folk Guitar with a Blind Friend." New Outlook for the Blind 63:5: 142-146; 1969.

A systematic method for a sighted person to teach a blind person the general technique of playing the guitar.

179. Pierini, Mary Paul Francis. Creative Dramatics: A Guide for Educators. New York, N.Y.: Herder and Herder, Inc., Aug. 1971.

An approach to creative dramatics by action is presented with descriptions of pantomime, sensory explorations, observation, imagination, characterization, improvisation, and story dramatization. Art as an approach to creative dramatics includes explanation and illustration of space, movement, rhythm, lines, shapes, color, and texture. The third and last approach to creative dramatics is through storytelling.

180. Platts, Mary E. Create. Stevensville, Mich.: Educational Service, Inc., 1966.

Hundreds of ideas to help children grow in their skills, knowledge, and attitudes in art. Projects can be done with materials commonly supplied by most schools, with scraps brought from home, or with materials which may be purchased at a nominal price. Projects can be adapted to a wide variety of grade levels. Each represents either an unusual medium, or an unusual treatment of a common medium.

181. Polk, Elizabeth. "Notes on the Demonstration of Dance Technique and Creative Dance as Taught to Deaf Children, Ages 7-11." Journal of the American Dance Therapy Association, Inc. 1:1: 4-5; Fall 1968.

Methods and techniques for teaching deaf children to dance.

182. Pomeroy, Janet. Recreation for the Physically Handicapped. New York, N. Y.: Macmillan Co., 1964.

Types of physical handicaps, incidence, attitudes, objectives, and the values of recreation are discussed. The organization and operation of a recreation program are considered. Suggestions and activities are described for each of the following: drama, music, dance, arts and crafts, special events, clubs and interest groups, active games and sports, social recreation, outings and trips, and day camping.

183. Preston, Mary Jane. "The Organization of a Music Program as a Rehabilitation Measure for the Mentally Ill." Psychiatric Quarterly Supplement 24: 119-127; 1950.

Activities usually associated with music therapy are described as part of this particular program, which is placed within the recreation department. Several experiments carried on at the hospital where the author was employed are described.

184. Price, Ronald, and others. "Out of Pandemonium--Music." Music Educators Journal 58:8: 35-36; April 1972.

Briefly described is a musical program for emotionally disturbed children who demonstrate many discipline problems. Objectives are: to increase musical perception, to develop a positive self concept, and to modify unconventional behavior.

185. Rathbone, Josephine L., and Lucas, Carol. Recreation in Total Rehabilitation. Springfield, Ill.: Charles C. Thomas, 1959.

The philosophy of recreation in rehabilitation, and general procedures in developing a broad recreation program are presented. Part 2 concentrates upon the needs of various patients and the medical indications for recreational activities for acute illness, convalescence, and chronic disease; motor or physical disabilities; impaired vision, hearing, and speech; mental divergence and asocial behavior; and psychopathology. Music, the graphic and plastic arts, crafts, hobbies, literature and the theater, games and sports, dancing, and special events and parties are examined.

186. Recreation Literature Retrieval Project. "Selected Bibliography on Recreation for the Mentally Retarded." Therapuetic Recreation Journal 3:4: 14, 41-42; 1968.

A bibliography of 34 selected items. Activities include crafts, games, dance, scouting, and camping. Other areas of concern are motor function improvement, social education, cultural deprivation, model cities, adolescent attitudes, home influences, activities programming, and physical education. The selection covers materials published between April, 1964, and July, 1968. A project of the Recreation and Parks Program, the Pennsylvania State University, College Park, Pennsylvania.

187. Reed, James. Music is Fun for Children. New York, N. Y.: Play Schools Association, Inc., 1971.

Integrates music, movement, dramatics, and dance. Discusses how to make music a meaningful part of everyday play school activities. Bibliography includes sources for instruments, books, and records.

188. Ring, Nigel D. "Miscellaneous Aids for Physically Handicapped Children." Inter-Clinic Information Bulletin 12:3: 1-12; Dec. 1972.

Describes various aids for the physically handicapped, many of which can be homemade. Aids include those for mobility, self-help skills, and education. Of interest to the recreator are a spring-loaded scissors and various pencil holders.

189. Riordan, Jennifer Talley. They Can Sing Too--Rhythm for the Deaf. Springfield, Va.: Jenrich Associates, 1971.

Designed for use by the preschool (3-6) teacher of the deaf in order to teach rhythm as a basis to speech. (May also be used with brain damaged, mentally retarded, physically disabled, emotionally disturbed, socially and emotionally maladjusted, and those with speech problems.) Contains sections on: short songs; large muscle creative activities; games, dances, and marches; rhythm time beats. Instructions include general hints for working with deaf children as well as goals to be achieved through music.

190. Roan, Margaret Z. "Music Can Help the Crippled Child." Crippled Child 29: 10-11, 28-29; April 1952.

Discusses a music program where: selection of instruments is based upon individual physical needs; singing is encouraged to improve speech; and tempo of the music is set at the participation level of the performers. A technique for teaching piano to a cerebral palsied child is described.

191. Robbins, Ferris, and Robbins, Jennet. Educational Rhythmics for Mentally and Physically Handicapped Children. New York, N. Y.: Association Press, 1968.

Presents the use of foundational rhythmic and movement skills which are correlated to the education program of participants. Detailed progression of activities which are well illustrated and easily understood.

192. Robbins, Ferris, and Robbins, Jennet. Educational Rhythmics for Mentally Handicapped Children. New York, N. Y.: Horizon Press, 1965.

Using fundamental rhythms with the retarded, program utilizes music, words, pictures, and movements to achieve total child development. Exercises are given for the severely retarded, intermediate, and more advanced.

193. Robbins, Ferris, and Robbins, Jennet. Supplement to Educational Rhythmics for Mentally and Physically Handicapped Children. Zurich, Switzerland: Ra-Verlag, Rapperswil, 1966.

This supplement is a continuation of original book Educational Rhythmics for Mentally Handicapped Children. Motor action and coordinated movement. accompanied by music, the spoken word, vision, touch, and the natural sense of imitation are discussed.

194. Robbins, Ireene. Arts and Crafts Media Ideas for the Elementary School Teacher. West Nyack, N. Y.: Parker Publishing Co., Inc., 1973.

Over 170 multi-media projects in crayon, ink, dyes, paint, graphics, paper, pastels, yarn, string, wire, stone, wood, reed, textiles, plaster, styrofoam, and wax. Provides illustrations, step-by-step procedure instructions and helpful hints that require no art training to use.

195. Robinson, Christopher, and others. Physical Activity in the Education of Slow-Learning Children. Baltimore, Md.: Williams and Wilkins Co., 1970.

Guide to physical activity for mentally handicapped children. Suggested activities, materials to use, and teaching methods are recommended for nursery through adolescent age groups in four main areas: educational gymnastics (to learn functional body management), educational dance (to learn to move expressively), skills and games (to learn handling of balls, bats, etc., to be able to participate in games and sports), and specific posture training, which includes corrective exercises for simple muscular or postural defects.

196. Roukes, Nicholas. Classroom Craft Manual. Belmont, Calif.: Fearon Publishers (Education Division of Lear Sieglar, Inc.), 1960.

The purpose of this book is to acquaint teachers with practical and successful craft techniques and activities.

Several techniques are discussed and directions for appropriate projects are included. Some techniques included are: paper sculpture, collage, paper mache, mosaics, constructions, sculptures, stitchery, weaving, and graphics. The projects included use several different mediums for each technique.

197. St. Louis Public Schools. Handbook of Crafts for Slow Learners. St. Louis, Mo.: Production Committee, 1959.

Craft guide to enable teachers of slow learning children to introduce various materials and techniques. Extensive illustrated instructions for projects of paper, fabrics, wood, metal, plastics, nature, glass, and clay. Suggestions for materials and tools included.

198. Samoore, Rhoda. "A Rhythm Program for Hearing Impaired Children." The Illinois Advance. 1-3, 15-20; Jan. 1970.

Rhythm program which is based on the conviction that the teaching of rhythmic bodily movements and an appreciation of music facilitate the development of speech in deaf students at both the primary and secondary level. Benefits are cited, and objectives are outlined for rhythm programs in oral and manual departments. The methods and content of the rhythm classes are detailed (body and voice exercises, auditory discrimination practice, examples of songs and dances used, vocabulary development and speech practice techniques, and development of an appreciation and knowledge of musical instruments).

199. San Diego County Department of Education. Art Guide: Let's Create a Form. Washington, D. C.: Association for Childhood Education International (3615 Wisconsin Ave., N. W., 20016), 1969.

Designed as a teaching guide for art from primary through upper grades, the booklet briefly describes materials and equipment, the process involved, teaching hints, and some evaluation techniques for a number of art forms. The forms included are the assemblage, puppets, mobiles and stabiles, carved forms, sand casts, paper sculptures, wood sculptures, salt dough, paper laminations, clay models, woven baskets, and other woven materials.

200. Schattner, Regina. Creative Dramatics for Handicapped Children. New York, N. Y.: John Day, Co., 1967.

By providing instructions and sample scripts, the author shows teachers how to broaden the environment of handicapped children through dramatic play. Techniques of play planning, materials, adaptations for handicapped children, play organization, and play presentation are disussed. Nine play scripts and four musical reviews developed by handicapped children are included. A listing of suggested resources includes songbooks, music books, records, and rhymes and poetry.

201. Scheerenberger, Richard. "Description of a Music Program at a Residential School for Mentally Handicapped." American Journal of Mental Deficiency 57: 573-579; 1953.

The program for the trainables and preacademic centered around enjoyment, the older children were instructed in methods which would not only meet the needs of the present, but would help orient them toward community living. Rhythm activities, conducted for the trainable, preacademic, and primary students only, were used to assist in developing finer coordination between the visual, auditory, and motor processes. The older children participated in folk dancing and other rhythmic activities in the recreation department.

202. Schmais, Claire. "What Dance Therapy Teaches Us About Teaching Dance." Journal of Health, Physical Education, and Recreation 41:1: 34-35, 88; Jan. 1970.

The underlying theme of dance therapy, reinforcing the ability to communicate, is reflected through experiences and comments of a dance therapist. Attention is given to the important elements of a dance session and the use of effort-shape theory to give meaning to movement. Exploration of the structure of a typical dance class, the growth of social interaction as a result of dance, the possibilities of using dances from other countries in order to express the culture of other people, and the field of modern dance is discussed in relation to dance therapy.

203. Schmidt, Alfred. Craft Projects for Slow Learners. New York, N. Y.: John Day Co., 1968.

Thirty illustrated step-by-step craft projects. Aimed to simplify teaching of crafts so that an unskilled teacher can help even the slowest child in the class make something with his own hands. Variety of media used include clay, paper, paper mache, paint, and wood.

204. Schorsch, Sister M. Josepha. "Music Therapy for the Handicapped Child." Education 70: 434-439; March 1950.

Explanations of various types of programs conducted for various type handicaps are made. Individual as well as group activities are described.

205. Schuman, Sarah H.; Marcus, Dina; and Nesse, Dorothy. "Puppetry and the Mentally Ill." The American Journal of Occupational Therapy 27:8: 484-486; Nov.-Dec. 1973.

A program utilizing hand puppets in group therapy with psychiatric patients is described. Illustrative case material describing some patients who successfully participated in the program is presented. Included are criteria for successful patient group make up, program organization, and leadership tips.

206. Schwartz, Alma. Art Guide for Teachers of Exceptional Children. Aberdeen, S. D.: Northern State College, 1965.

Describes the nature and goals of art, the qualities of the teacher, the administrator, the parent and the growth stages of the child. A key to activities indicates the areas suitable for each type of exceptionality. The art activities are then described at length. Materials, media, sources, approaches, and processes are suggested.

207. Sears, William W., editor. Journal of Music Therapy--Special Issue: Research Abstracts. Lawrence, Kan.: The National Association for Music Therapy, June 1964.

Lists 170 short abstracts of studies in music therapy. Studies represent those appearing prior to 1958 that did not appear in the NAMT yearbooks, Music Therapy 1951-1958. Abstracts are presented in two sections: those that represent controlled experimental research, or in a few cases, especially well-written summaries of research appear in Part I; Part II offers abstracts of articles or papers considered to be of a more general nature and not falling under the first category.

208. Shatin, Leo, and Kotter, Wallace. "Rhythm Groups in Rehabilitation." Recreation 50: 262-264; Sept. 1957.

Discusses the use of rhythm activities with schizophrenics. Describes in detail the framework necessary for organizing and developing an effective rhythm program.

209. Shaw, Stella. One-Hand Piano Method for Beginners. New York, N. Y.: Mills Music, Inc., 1952.

Stresses the independent development of either the right or left hand. Music has been so arranged that the same effect is created as though it were being played with two hands. May be self-taught. Methods will help bridge the gap to advanced piano playing.

210. Shepherd, Louis T. Jr., and Simons, Gene M. "Music Training for the Visually Handicapped." Music Educators Journal 56:6: 80-81; Feb. 1970.

Problems faced by blind students of music are presented. Braille music is described, and difficulties associated with its use are noted. Suggestions to aid blind students to become professional musicians are made.

211. Snow, William Benham, and Fields, Beatrice. "Music as an Adjunct in the Training of Children with Cerebral Palsy." Occupational Therapy and Rehabilitation 29: 147-156; June 1950.

Objective of music in this program is to meet the needs of the children on a physical level. Music is used to stimulate muscular activity, strengthen muscles, improve motor coordination, and for relaxation. On an emotional level it is used as a source of interest which can be turned into a resource for living and an outlet for pent-up emotions. Music is introduced through the rhythm band.

212. South Carolina State Department of Education. Arts and Crafts: For Use with Mentally Retarded Students. Columbia, S. C.: the State Department, 1966.

Organized by materials, each section describes the material from the standpoint of what it will do, how it should be cared for, and where it can be obtained. Specific projects for each material are arranged in order of difficulty. Suggestions are given as to ways to correlate arts and crafts with other class activities. Materials covered: paper; felt, yarn, cloth, and plastic; wood; metal; nature; painting; and miscellaneous others.

213. Southern Regional Education Board. Recreation for the Mentally Retarded: A Handbook for Ward Personnel. Atlanta, Ga.: Attendant Training Project, 1964.

Contains ideas for games and crafts and also presents reasons for recreation and the attendant's role in providing recreation and selecting activites. Explanations for the 64 active games, 24 music and rhythm activities and 24 quiet and table games include number of players, play area required, equipment and materials, preparation for activity, playing rules, and adaptations. Equipment and materials needed and directions are given for 53 arts and crafts and for constructing inexpensive games and equipment. Appendixes include information on service and professional organizations; general publications on mental retardation and recreation, arts and crafts, and music and rhythm; sources of equipment and supplies; and facilities which participated in an attendant training project.

214. Spero, Ruth. Music Therapy--Bibliography. Buffalo, N. Y.: Greenberg May Productions, Inc., Fall 1973.

Compilation of 29 books or papers on music for handicapped children.

215. Stecher, Miriam B., and McElheny, Hugh. Joy and Learning Through Music and Movement Improvisation. New York, N. Y.: The Macmillan Co. (Threshold Division), 1972.

A sourcebook to provide ideas for early childhood education in songs, rhythms, dances, and dramatic play improvisation. Contains anecdotal records to encourage the educator to look for spontaneous learning situations.

216. Steele, Anita Louise. "Music in a Special Way." Children Today 2:4: 8-12; July-Aug. 1973.

Community-based music therapy department and the use of music-therapy to meet the needs of children with learning and behavior problems. Illustrates how music can be used to teach basic academic skills, such as pre-reading and language skills, as well as to develop basic musical skills appropriate to the age and the ability of the children involved.

217. Stoesz, Gilbert. A Suggested Guide to Piano Literature for the Partially Seeing. New York, N. Y.: National Society for the Prevention of Blindness, 1966.

Listing of piano music divided into two parts. Part I selections are large note size, approximately comparable to an uncapitalized O in 18- to 24-point type size. Part II selections are comparable to an uncapitalized O in 12- to 14-point type size. The 262 selections are identified by degree of difficulty, size of note-head, name of publisher, and type of composition--collection, ensemble, solo, instructional.

218. Swerdlow, David. "Audio Drama: A Mobile Theater by the Blind." Rehabilitation Record 13:3: 11-14; May-June 1972.

Explained briefly is **Audio Drama**, a troupe of blind adult, amateur repertory thespians that travels around the New York City area bringing dramatic reading productions of major plays to numberous communities. Comments are provided by several thespians, followed by a short explanation of the personal value gained from participating in a dramatic group.

219. Task Force--Children's Dance, Dance Division. Guidelines for Children's Dance. Washington, D. C.: American Association for Health, Physical Education, and Recreation, 1971.

Based on a 1969 survey of elementary physical education programs, discusses the status of dance and the professional preparation of those responsible for dance instruction in the elementary school. Defines objectives, general approach, and methods for dance instruction in the elementary school. Provides guidelines for movement-centered activities that should form the major part of the dance curriculum from early through middle childhood.

220. Taylor, Frank D., and others. Creative Art Tasks for Children. Denver, Colo.: Love Publishing Co., 1970.

Based on the theory that art can provide motivation and materials to help exceptional children attend, respond, follow directions, and explore the environment around them. Presented are 146 art tasks. Two to 22 art tasks are found in the following categories: scribble designs, mixing colors, finger painting, mosaics, printing fun, paper construction, making images, creating designs, magic paper, splitting areas, using imagination, paper weights, greeting cards, collages, using molds, figures and faces, classroom crafts, and potpourri.

221. Teacher's Arts and Crafts Workshop. West Nyack, N. Y.: Parker Publishing Co., Inc., published monthly.

Portfolios of art projects: crayon, chalk, charcoal, watercolor, tempera, and tissue paper, which gives opportunity to create drawings, paintings, and simple sculptures. Activities challenge powers of observation and interpretation while encouraging creative expression. Portfolios of art projects available monthly (except July and August) at $18/year. Wide variety of art media for elementary students.

222. Thompson, Myrtle F. "The Arts in Therapy: Part 2." Parks and Recreation 1:10: 858, 860, 881; 1966.

The graphic arts, drama, and dance are part of the art therapy program at Essex County Overbrook Hospital in Cedar Grove, N. J. Patients are free to move from one activity to another, minimizing problems to staff of supervision and escort. The general policy in scheduling of activities is to approximate conditions the patients will meet later in work and play.

223. Thompson, Myrtle F. "Music Therapy at Work." Education 72: 42-44; Sept. 1951.

An actual music therapy program conducted at a psychiatric hospital is described. Various music activities and the physical plant where these activities are carried out is described.

224. Thresher, Janice M. "A Music Workshop for Special Class Teachers." Exceptional Children 36:9: 683-684; May 1970.

A description of a three-week workshop designed to assist special class teachers in using music more effectively in their classroom programs is presented. The schedule, methods, and general contents of the program conducted at Keene State College (New Hampshire) are provided.

225. Tucker, Dorothy G.; Seabury, Barbara-Jeanne; and Canner, Norma. Foundations for Learning with Creative Art and Creative Movement. Boston, Mass.: Massachusetts Department of Mental Health (Division of Mental Hygiene), 1967.

Discusses theory, principles, and practices in early childhood education with emphasis on creative activities. Creative art activities provide directions for: activities with few restrictions--stimulating touch and technique;

activities with few restrictions--emphasizing tools and techniques; activities with complex media--emphasizing procedures; activities with media restrictions--emphasizing an end product and increase of attention span; group projects--children work individually; and group projects--children work collectively. Creative movement section stresses exploration of space and experiences, discovery of self, and rhythm development.

226. Tyson, F. "Therapeutic Elements in Out-Patient Music Therapy." The Psychiatric Quarterly 39:2: 315-327; 1965.

Describes some purposes and methods involved with the Music Therapy Center in New York City. Music is used to facilitate the release of hostile feelings. The out patient setting is also described.

227. U. S. Department of Health, Education, and Welfare. Fun in the Making. Washington, D. C.: Office of Child Development, 1973.

Directions for many simple projects that can be made out of scrap materials. Includes ideas on what scraps to save and recipes for paste, play-dough clay, and bubble solution. Projects make use of: egg cartons, milk cartons, aluminum pans, boxes, empty thread spools, margarine tubs, plastic bottles, paper towel rolls, bags, styrofoam meat trays, and bits and pieces of scrap materials.

228. University of the State of New York. Curriculum Modules for Music in Special Education. Albany, N. Y.: State Education Department (Bureau of Secondary Curriculum Development), 1971.

Individual music units for blind, brain injured, communication disorders, deaf and severely hard of hearing, educable mentally retarded, emotionally disturbed, learning disabilities, multiple handicapped, trainable mentally retarded, and visually impaired. Units at the primary, intermediate, and advanced levels are included for most of these handicapping conditions. Each unit has a general goal, a series of five behavioral objectives designed to achieve the goal, and a number of learning experiences and accompanying resources intended to help children with that particular type of handicap to experience music.

229. Van de Wall, Willem. "A Music Program for the Institutions for the Mentally Deficient." American Association for the Study of the Feebleminded: Proceedings and Addresses of the 56th Annual Session 37: 70-98; 1932.

Areas discussed: (1) the function of music in the life of the mentally deficient; (2) the place of music in the general program of institutional care and treatment; (3) the actual music program and its organization and scheduling; and (4) the personnel involved and the development of the music worker.

230. Vernazza, Marcelle. "What Are We Doing About Music in Special Education?" Music Educators Journal 53:8: 55-58; April 1967.

The need for and the usefulness of music in special education are considered. The following music activities in different schools are described: singing, rhythms and creative play, dancing, instrumental music, keyboard instruments, listening to music, and general music instruction.

231. Ward, David. Music for Slow Learners. London, W.1, England: Advisory and Information Centre, College of Special Education (85 Newman St.), 1970.

The booklet outlines the contribution that music can make to the development of slow learners. Suggested are some music activities related to exploration of sound, timbre, imaginative use of sounds, improvisation, song accompaniment, and a play with music. A suggested list of useful instruments is also given.

232. Washington State Library. Music the Healer: A Bibliography. Olympia, Wash.: the State Library, June 1970. ED 046 204.

Bibliography contains references to primarily journal literature dealing with music as a therapeutic tool. Categories include: activities, audioanalgesia, education, effects, emotionally disturbed children, geriatrics, handicapped, medicine, mentally ill, mentally retarded, music therapy, offenders (use of music in prisons), psychotherapy, music therapists, and bibliographies.

233. Wasserman, Norma M. "Music Therapy for the Emotionally Disturbed in a Private Hospital." Journal of Music Therapy 9:2: 99-104; Summer 1972.

Briefly described is a 2½ year music therapy program for the emotionally disturbed in a private hospital. Activities include speech and body exercises, an informal singing group, and instrumental jam sessions. Program goals are reported as encouragement of ego strengths within the patient and resocialization of patient within unit, family, and the outside community. The program serves as a means for the patients to begin communicating verbally and nonverbally.

234. Weber, Richard. Musicall Series. New York, N. Y.: Musicall, Inc., 1964.

Provides beginning instrumental instruction for slow learners or very young children. Published in editions for 18 different instruments, each utilizing thirty-nine melodies based on six notes.

235. Weigl, Vally. "Music as an Adjunctive Therapy in the Training of Children with Cerebral Palsy." Cerebral Palsy Review 15: 9-10; Oct. 1954.

Discusses the use of simple rhythms as a relaxant and stimula . 'or purposeful activity. Describes the development of a rhythm band, use of arms and legs in rhythm sessions, and acting out stories to music.

236. Weiner, Carole. Dance-Movement Therapy Bibliography. Helmuth, N. Y.: Gowanda State Hospital, 1973.

Sources on movement and creative dance applicable to all ages. Emphasis on materials used with mentally, physically and/or emotionally handicapped children. Listings include: articles; bibliographies; books; booklets; films; journals; newsletter; equipment; odds and ends; and musical instruments.

237. Wethered, Audrey G. Movement and Drama in Therapy. Boston, Mass.: Plays, Inc., Sept. 1973.

Explores the role of body, movement, drama, and music in helping the emotionally disturbed begin to come to terms with themselves and with daily living. Outlines basic principles and discusses their practical and therapeutic values. Presents tested methods for using movement, drama, and music, giving detailed accounts of individual and group experiences. Lists useful musical pieces.

238. Wiley, Mary P. Music Therapy Today. Unpublished Master's thesis. Detroit, Mich.: Wayne University, 1956.

The five specific points under discussion were: (1) music used in mental hospitals; (2) volunteer services in mental hospitals; (3) music in the education of handicapped children; (4) the professional aspects of the music therapist; and (5) the need for additional research. Bibliography included.

239. Williams, Chester T. "Recreation for the Blind--A Community Drama Project." Therapeutic Recreation Journal 3:4: 20-24; 1969.

Details the Westchester Lighthouse (New York State) Drama Program with emphasis on community interaction and the production which involved both visually impaired and the sighted at every step.

240. Williams, De Atna M. More Paper-Bag Puppets. Belmont, Calif.: Fearon Publishers (Education Division of Lear Siegler, Inc.), 1968.

Simple directions for completing the paper-bag puppet. Includes patterns for many different puppets based on the topics: community helpers, seasons, and children's stories.

241. Williams, R. L., and Gasdick, J. M. "Practical Applications of Psychodrama--An Action Therapy for Chronic Patients." Hospital and Community Psychiatry 21:6: 187-189; 1970.

Describes the use of psychodrama as part of a multidimensional rehabilitation program for long-term patients, especially designed to teach subjects with a low level of functioning. Twenty men and women who had been hospitalized for an average of 10 years took part in a 9-month psychodrama session. Experiences, problems, and useful techniques are related.

242. Winsor, Maryan T. Arts and Crafts for Special Education. Belmont, Calif.: Fearon Publishers, 1972.

Provides easy-to-follow directions for more than 100 projects designed to entertain, stimulate, and encourage children in special classes. The book is organized by months from September through June and incorporates appropriate holidays. A description of necessary materials and complete directions are provided for each activity. Illustrations are provided for projects that benefit from additional visual explanation.

243. Wisher, Peter R. "Dance and the Deaf." Journal of Health, Physical Education, and Recreation 40:3: 81; 1969.

Discussion of considerations for hearing impaired participants in dance activities. Accompaniment, tactile cues, creativity, balance, relationship to speech development, student interest, and program values are covered.

244. Wrobel, Art. "A Drum and Bugle Corps for Neuropsychiatric Hospital Patients." Recreation 48: 392-393; Oct. 1955.

Describes the procedure necessary for implementing a drum and bugle corps in a mental hospital.

245. Zajan, Paula, and Miller, Mary. Finger Play. New York, N. Y.: G. Schirmer Co., 1955.

Recommended highly for severely retarded, but all children enjoy and learn from these little drills. Excellent for use with children who have speech problems. Each rhyme has a tune with easy accompaniment, and drawings to demonstrate movements.

246. Zimmer, Lowell J. Music Handbook for the Child in Special Education. Teaneck, N. J.: S & S Publications, 1970.

Basic concepts of music and rhythmic response. Includes information on teaching simple songs, use of rhythm band instruments, drum sticks and the flutophone, and introducing musical instruments.

Index of Printed References

Aged (see Geriatrics)
Aids (see Resources)
Art-2,3,4,5,12,28,33,45,50,58,72, 73,74,78,82,93,95,99,100,102,106, 107,111,121,122,135,136,137,138, 141,142,145,160,164,171,172,174, 175,177,185,194,197,199,206,220, 221,222,225
Arts and Crafts-1,15,16,23,27,29, 38,40,43,51,53,55,60,63,72,76,82, 85,86,89,90,101,102,109,116,118, 126,128,137,139,140,143,153,156, 158,164,172,177,182,185,186,194, 196,197,203,212,213,221,227,242
Art Therapy-58,74,93,111,121,122, 160,222
* Audiovisual (See also Resources)-50, 107,171
Autism-6,55,135,169

Biblio-therapy (see Drama)
Blind (see also Visually Impaired) 3,6,10,17,18,43,44,51,57,61,63,78, 94,123,142,144,159,160,161,167, 178,210,218,228,239
Brain Damaged (see Minimal Brain Dysfunction)

Cerebral Palsy-6,24,70,136,152,190, 211,235
Communication Disorders-21,94,114, 161,167,185,228

Dance (see also Movement)-7,17,22, 30,31,42,43,44,55,59,61,70,71,79, 82,91,103,119,123,124,125,129,150, 157,161,162,171,176,181,182,185, 186,187,195,202,215,219,222,230, 236,243
Dance Therapy-22,79,103,150,202,222, 236
Deaf (see also Hearing Impaired)-2, 3,6,50,69,94,107,117,150,161,167, 170,181,189,198,228,243
Delinquent-3,160
Disabled Adults (see Handicapped Adults)
Disabled Children (see Handicapped Children)
Drama-2,21,34,35,36,37,43,54,55,75,77, 80,82,84,89,104,112,115,117,132, 143,146,147,149,154,155,164,170, 179,182,185,187,200,205,215,218, 222,235,237,239,240,241,245

Early Childhood-45,46,89,215,225,234
Emotionally Disturbed-3,6,14,47,55, 63,80,94,121,122,150,160,161,165, 167,184,216,228,232,233,236,237
Exceptional Child Education (see Special Education)
Exceptional Children (see Handicapped Children)

Geriatrics-70,85,86,150,232

Handicapped Adults (see also Specific Handicapping Conditions)-85
Handicapped Children (see also Specific Handicapping Conditions)-5,6,48,53,56,151,168,200,204,206, 214,220,238
Hard of Hearing (see also Hearing Impaired)-94,167,228
Health Related Problems-60,70,113, 146,185
Hearing Impaired (see also Deaf and Hard of Hearing)-25,49,70,114,135, 185
Hospital-42,62,81,88,113,146,163
Hyperactive-140
Hyperkinetic (see Hyperactive)

Inner City-176
Inservice Training-224
Instrumental Music-9,10,13,17,19,49, 57,59,64,65,67,68,87,120,133,144, 148,159,161,168,178,190,209,210, 217,230,233,234,244,246

Learning Disabilities-1,112,150,161,167 216,228

* See also section on Audiovisual materials on page 81.

Mental Retardation (see also Slow Learner)-3,4,8,9,12,23,28,30,31,40, 41,47,49,52,58,63,70,72,74,75,82, 83,90,91,94,98,102,105,106,108,109, 110,116,118,127,132,133,135,137, 138,139,143,145,155,156,157,158, 161,167,169,171,172,175,177,185, 186,191,192,193,195,201,212,213, 228,229,232,236,245
Mild Mental Retardation (see also Mental Retardation)-23,29,49,52, 72,105,108,138,145,158,167,201,228
Minimal Brain Dysfunction-80,135,150, 167,228
Moderate Mental Retardation (see also Mental Retardation)-49,72,109, 110,116,118,133,139,169,201,228
Movement (see also Dance)-7,11,17, 31,46,59,69,84,96 97,132,151,161, 162,171,176,187,191,215,225,236, 237
Multiple Handicapped-17,151,167,228
Music-6,8,9,10,13,14,17,18,19,20,26, 32,40,41,47,48,49,52,55,56,57,59, 62,64,65,66,67,68,69,71,72,75,77, 81,82,83,84,87,88,89,92,94,96,97, 98,105,108,109,110,113,114,116,118, 120,127,130,131,133,134,139,143, 144,148,151,152,153,157,159,161,163, 165,167, 168,169,171,173,178,182,183, 184,185,187,189,190,201,204,207,209, 210,211,213,214,215,216,217,223,224, 226,228,229,230,231,232,233,234,235, 237,238,244,246
Music Therapy-26,81,114,127,130,168, 169,173,183,204,207,214,216,223,226, 232,233,238

Neuropsychiatric-42

Partially Sighted (see also Visually Impaired)-78,94,142,217
Physical Handicaps-3,5,6,9,13,47,63, 64,65,66,67,68,70,95,113,120,135, 144,148,160,161,182,185,188,190,191, 193,209,236
Professional Preparation-111
Psychotic-6,19,20,22,70,79,113,130, 149,154,173,183,185,205,208,223,226, 232,238,241,244
Puppetry-34,54,146,147,164,205,240

Research-207
Resources-50,53,56,60,77,93,111, 153,158,161,164,166,171,186, 188,207,214,217,232
Rhythms (see also Dance, Movement,Music)-7,24,25,70,77,107, 123,139,152,161,162,189,191, 192,193,198,201,208,213,215, 235

Severe Mental Retardation (see also Mental Retardation)-116, 245
Slow Learner (see also Mental Retardation)-58,59,94,108,172, 195,197,203,231,234
Social Maladjustment-70,92,185
Special Education-53,73,224,230, 242,246
Speech Impairments (see Communication Disorders)

Visually Impaired (see also Blind and Partially Sighted) 49,70, 87,135,150,167,185,228
Volunteers-20,62,79,163,238

AUDIOVISUAL MATERIALS

While all records listed have been used successfully in programs for persons with handicapping conditions, the user is urged to review and/or use records before ordering them to determine their appropriateness and/or applicability. Factors to consider when selecting records for any group include:

- consistency between developmental level of participants and records
- vocabulary used
- speed and rhythm of record
- complexity of movements required
- functional ability, level of understanding, previous experience of participants.

Records developed for the general population can be used and/or adapted for programs and activities for individuals with handicapping conditions. Several listed special records have dances which are repeated at different tempos to enable the participants to coordinate music and instructions with movements and patterns. Many instrumental records can be adapted in a similar manner by playing them one speed slower (e.g., 45 rpm at 33; 75 rpm at 45) during learning periods. However, not all records--especially those with vocal renditions--can be used in this way.

1. And A Time to Dance (16mm, sound, black/white, 10 minutes).
   Commonwealth Mental Health Foundation, 4 Marlboro Road, Lexington, Massachusetts 02173.

   Shows Norma Canner using creative movement with two groups of retarded children--in an institution and in a community nursery.

2. Arts and Crafts for the Slow Learner (16mm, sound, black/white, 26 minutes).
   SWS Educational Films, 3031 Kallin Avenue, Long Beach, California.

   The values and contributions of arts and crafts to the total development (physical, social, emotional, and mental) of the slow learner and the mentally retarded are emphasized. Students in public schools (CA 8-11, 12-14, and 15-18) participate in numerous types of arts and crafts including paper mache, finger painting, wet chalk drawing, potato carving, kniting, glass painting, bead stringing, wood burning, leather craft, copper tooling, clay sculpture, and loom weaving. Many of the projects shown are done with free or inexpensive materials and are correlated with different academic areas.

3. At Your Fingertips (16mm, sound, color, 10 minutes).
ACI, 35 West 45th Street, New York, New York 10036.

Series of six films which deal with arts and crafts and show children making things out of familiar, easily obtained materials. Suggest ways to explore materials and techniques. In addition to introducing concepts and principles, each film suggests creative uses for common materials. Each film--Boxes, Cylinders, Play Clay, Floats, Sugar, Grasses--is 16mm, sound, color, and 10 minutes in length.

*4. Basic Concepts Through Dance (Body Image). Album EALP 601, 33 1/3 rpm record.
Educational Activities, Inc.

Specially selected to develop and reinforce self-concepts in children who are mentally retarded and/or physically handicapped with neurological impairments. Children are encouraged to become aware of the use of their whole body with appropriate movements of the head, trunk, arms, hands, legs, and feet.

*5. Basic Concepts Through Dance (Position in Space). Album EALP 603, 33 1/3 rpm record.
Educational Activities, Inc.

Uses the medium of the dance to help pupils develop and improve their perceptual-motor skills. The dances selected can help pupils with an inaccurate concept of their relationship to space around them and the relationship of space to them. Pupils are encouraged to move the whole body as well as their individual limbs in many directionality and laterality activities.

6. Building Children's Personalities with Creative Dancing (16mm, sound, color, black/white, 30 minutes).
Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, California.

Through creative dance children are led through various activities that stimulate self-expression. The role of the teacher in setting the climate for this learning experience is clearly demonstrated. The children are eager to dance but like most children are embarrassed and tense. To help them overcome their inhibitions about dancing in a creative fashion, the teacher guides them through basic movements, praising them to build their confidence while inspiring their imaginations with vivid word pictures. The children reveal deeper feelings, stamping, whirling, and leaping to express themselves in their own individual ways. Many of the approaches demonstrated are applicable for the mentally retarded.

---

* Distributor is named but in most cases can be obtained from several distributors. See Dance/Music Resources in the section on Material and Equipment Suppliers for complete listing of distributors and their addresses.

*7. Carpet Square. MH 31, 33 1/3 rpm record.
A. B. LeCrone Company

Activities planned for development of basic motor skills, balance, coordination, and dexterity making use of carpet squares. Standing on the squares (nap down), the child does twisting motion which propels him across the floor.

8. Children Dance (16mm, sound, black/white, 14 minutes).
University of California, Extension Media Center, Berkeley, California 94720.

A film of a pilot program in Metropolitan Washington, D. C., recording unrehearsed dance sessions in K-3 classrooms as part of the regular curriculum. Children explore space, time, and force through dance improvisations. It is designed for dancers and teachers who want to introduce dance in the classroom.

*9. Children's Dances Using Rhythm Instruments. LP 9078, Album or Cassette with manual.
Kimbo Educational

These simple dances can be done seated or standing with authentic or improvised instruments. The songs are popular and familiar to all and the accompanying teacher's manual describes in detail how to use the album.

*10. Come Dance With Me. Two LP Albums (No. HLP-3078, HLP-3078-1), Teaching Booklet, Celophane Piece, Directional Cards in Color, Color Rhythm Cards, and One Copper Penny.
Hoctor Dance Records, Inc.

Basic principles of movement and rhythm explored through music. Includes: Words That Rhyme; Daddy's Car--compares musical tempo with the speed of daddy's car; What Do I Have in My Hands?--freedom of dance movement in a lyrical style; Where Do You Live?; Exploring the Skip--slide and gallop; The Great Organizer--method of teaching note value through color and shape.

*11. Coordinated Classroom Activities Through Movement, Music, Art. LP 7030, Album or Cassette with Manual.
Kimbo Educational

Each conceptual theme presents a trio of creative experiences to coordinate with classroom curricula. The music activities include specific behavioral objectives such as static and dynamic balance, locomotive motor skills. The movement activities include (Roundup)-group game with all kinds of gallops; (Safari)-creative movement for balance; (Circus)-movements included on the Neurological Gait Examination. Art activities encourage this total learning experience. Chart form manual gives activities for each series.

*12. Dances Without Partners. Record.
Educational Activities, Inc.

Easy-to-do group dances featuring the individual. Three-stage teaching technique makes these albums easy for all teachers to use. Stage 1-Complete talk-thru, walk-thru instructions. Stage 2-Voice cue-thru, Music with cues. Stage 3-Music only. Written instructions are on the cover.

13. Dance With Joy (16 mm, color, sound, 13 minutes).
Documentary Films, 3217 Trout Gulch Road, Aptos, California.

A racially and socioeconomically integrated group of two-and-a-half to four-year-old children respond to the inner stimuli of music and rhythm in an experimental early childhood education program. The film depicts an experienced teacher of dance creating an environment within which very young children find spontaneious, bubbling, un-adulterated expression for their own deeply felt language of movement. Also shows the dance teacher working with older elementary children to illustrate the longitudinal effectiveness of her philosophy of movement and dance. The philosophy, activities, methods, and approaches are appropriate for youngsters with various handicapping conditions including the mentally retarded, emotionally disturbed, and physically involved.

*14. Developing Perceptual-Motor Needs of Primary-Level Children. Album AR 606-7, 2 33 1/3 rpm records.
Educational Activities, Inc.

Provides a sequentially-developed training program to help pupils establish necessary perceptual-motor skills. From three to eleven exercises are included in each aspect of the program. The training includes the sequential development of the following: Agility, Balance, Combination Balance and Locomotor-agility, Turning Locomotor-agility, Complex Locomotor-agility, etc.

*15. Developmental Motor Skills for Self Awareness. LP 9075, Album or Cassette with manual.
Kimbo Educational

Concepts for self-expression activity development using dance therapy techniques. Coordinated with coloring books to integrate movement experience with language skills and art...Creative Movement, Marching, Body Identification, Skipping, Jumping, Tiptoeing, Sliding.

16. The Development of Body Awareness and Position in Space. Album AR 605, 33 1/3 rpm record.
Educational Activities, Inc.

Provides a researched and sequentially-developed training program to help the pupil establish an accurate awareness of his body and its position in space. From one to four exercises are included in each step. The program develops from perception of body surfaces through directionality of self and other objects.

17. Discovering Rhythm (16mm, sound, color, 11 minutes).
Universal Education and Visual Arts, 221 Park Avenue S., New York, New York 10003.

The film demonstrates to children that rhythm is an outgrowth of normal activities such as walking, running, etc. Children are taught basic concepts relating to rhythm.

*18. 4008 Elementary School Exercises to Music. Record 4008V has vocal instruction for exercises (voice and music); Record 4008NV has no vocal instruction for exercises (music only).
Hoctor Dance Records, Inc.

Recorded for the elementary school physical education teacher. Side one contains the following selections for exercises, geared for boys and girls in grades one through six: "That's Entertainment, Alley Cat, Honey Hey, Look Me Over, 76 Trombones, I Ain't Down Yet. Side two contains music for seven novelty routines for demonstration: Sentimental Journey (Jazz), Pass Me By (pom pon-Marching), Hello Dolly (Ball Bouncing), Java (Jump Rope), La Yenka, Tinikling (Stick Dance), Irish Washerwoman (Novelty). A manual of printed instructions is included.

*19. Finger Games. Album HYP 506, 33 1/3 rpm record.
Educational Activities, Inc.

Rhythmic verses combined with hand motions. Complete instructions and activities are on the record.

*20. Folk Dances of the World. Record.
Hoctor Dance Records, Inc.

Music and instructions for dances from Israel, Greece, Sweden, Mexico, Hungary, Ireland, Italy, Turkey, Poland, and Yugoslavia.

*21. Fun Activities for Fine Motor Skills. LP 9076, Album or Cassette with manual. Side A directions and music, Side B instrumental only.
Kimbo Educational

Rhythmic activities and exercises that focus on developing fine motor skills for fingers, eyes, tongue (speech therapy), eye-hand coordination, right/left discrimination...can be done seated.

22. Fun and Fantastic with Problem Hands (videotape, sound, black/white, 36 minutes). Available in any format--include make and model of machine on which tape will be used.
Educational Media Center, University of Colorado, Stadium Building, Boulder, Colorado 80302.

Shows how children with severe hand and arm disabilities can have fun and play the piano amazingly well. Mrs. Howard A. Erickson and six of her students demonstrate unilateral and bilateral protheses; discuss osteogensis imperfecta, arthrogryposis and thalidomide birth defects, and playing the piano with balls, pencils, cosmetic hand, one hand alone, prosthetic hooks and stumps (one player has no hands); with loose-ligament, tight-tendon and clubhands.

*23. Get Fit While You Sit-Grades 3-8. Album AR 516, 33 1/3 rpm record.
Educational Activities, Inc.

Muscle strengthening, fitness and coordination activities that can be done at the desk. The materials is so presented that listening skills, auditory perception and aural memory are enhanced. Talk-through ... do-through instruction, complete imaginative routines, and illustrated manual included.

*24. The Hockey Pokey. MH 33, 33 1/3 rpm record.
A. B. LeCrone Co.

Lively, easy-to-do with complete instructions. Slow recording for the very young; faster recording for the advanced. Album includes "The Bunny Hop", "Skip to My Lou", "Pop Goes the Weasel", and "Oh Susanna."

25. the I in the beat (16mm, sound, color, 14 minutes).
Greenberg May Productions, Inc., 148 Virginia Street, Buffalo, New York 14201.

This is a documentary film about primary educable mentally retarded children from special education classes participating in a four-part Creative Arts Therapy Research Program encompassing sessions in dance, drama, art, and music. Music therapy as shown in this presentation is primarily concerned with effecting change through self-expression, release of emotions, relaxed group interaction, organization, and stimulation. Through listening, singing, instrumental rhythmics, body rhythmics, improvisations, music games, and music dramas the therapist sought to strengthen auditory discrimination and retention, verbal and non-verbal expression, rhythmic responses, visual discrimination and retention, concept development, and socialization.

26. Keyboard Fun with Problem Hands (videotape, color, 30 minutes). Give make, model and number of machine on which tape will be used.
Mrs. Howard A. Erickson, 2635 Dartmouth Avenue, Boulder, Colorado 80303.

See Number 22, Fun and Fantastic with Problem Hands--show Mrs. Erickson and five of her students.

*27. Learning Basic Skills Through Music. Volume I (AR 514), Volume II (AR 522), 33 1/3 rmp records with manuals or cassette. Records also available in Spanish.
Educational Activities, Inc.

Numbers, colors, the alphabet, and body awareness are all presented in a happy, rhythmic teaching program that pre-school, retarded, and early primary children from all backgrounds can participate in immediately. Volume II is a follow-up to Volume I and includes game songs teaching eleven colors, numbers to twenty, substraction, and telling time. There are also two reading-readiness game songs.

*28. Learning Basic Skills Through Music-Building Vocabulary. EA 521, 33 1/3 rpm record.
Bridges Dance Wear

Learning safety vocabulary, kinds of foods, parts of the body, forms of transportation and objects around the room through active participation. The meanings of forward-backward, inside-outside, high-low, over, under and around are also taught through these original and simple game songs. For pre-school, primary, special education teachers and teachers of non-English-speaking childre .

29. Learning Through Movement (16mm, sound, black/white, 32 minutes).
S-L Film Productions, 5126 Hartwick Street, Los Angeles, California 90041.

The film covers an eight-month experience in creative dance with grades 1-6, showing the physical, emotional, and intellectual involvement of the children, and explores the multiplicity of learning concepts.

*30. Listening and Moving: Relaxation (Impulse Control Through Relaxation). AR 655, 33 1/3 rpm record.
Educational Activities, Inc.

Activities in this album show ways to utilize muscular activities to decrease levels of stimulation and increase muscular control. Oral instructions and music are on the record. This album may be used with whole classes or with children on an individual basis, both at school or at home.

*31. Listening and Moving: Simple Agility Movements for Impulse Control (Pre-Tumbling Skills). AR 656, 33 1/3 rpm record.
Educational Activities, Inc.

This album contains instructions for relaxation training as well as instructions which may aid children to control tensions in specific parts of their body, rather than permitting a spillover of tensions in all body parts when movement in only one part is desired. The instructions on the record promote body-image training as well as impulse control training. It also provides a sound base for more complicated tumbling movements.

32. Moving/Making/Me (16mm, sound, black/white, 28 minutes).
Realist: Photographers and Film Makers, 196 North Park, Buffalo, New York 14216.

This is a documentary film of 13 primary educable mentally retarded children in dance and arts sessions which were part of a Creative Arts Therapy/research program. The film focuses on the children's art styles--their original dances, and art work. The soundtrack includes the children's verbal descriptions of their work and comments by the art and dance therapists.

*33. Multi-Purpose Singing Games. EALP 510, 33 1/3 rpm record.
Educational Activities, Inc.

For physical education, music, or a needed break in the classroom day. Relieve tension through large body movements, they also develop listening skills, teach body awareness, handedness, coordination, agility and encourage interpretive dramatic expression. Guide on cover.

*34. Multi-Purpose Singing Games # 2. EALP 511, 33 1/3 rpm record.
Educational Activities, Inc.

Longer-action singing games to further encourage listening, coordination, spontaneity, rhythm and dramatic expression. Any number of children may be involved. Guide on cover.

*35. Musical Ball Skills. AR 30, 2 33 1/3 rpm records or cassettes with manual.
Educational Activities, Inc.

Bouncing, throwing, catching, rolling, passing and dribbling balls in rhythmic patterns to music. Each skill is taught in three stages: Talk-through...Walk-through instructions, music with voice cues, and music only.

*36. 1,2,3, and Move (Today's Rhythms for Basic Motor Skills and Today's Melodies for Rhythmic Activities). LP 9077, 2 albums or cassettes with manual.
Kimbo Educational

Album I-original music, tempos constant and paced...melodic, repetitive, easily identified, supportive, not distracting from basic skills of skipping, galloping, marching, tiptoeing, jumping, hopping. Each music band is extended to allow teachers to work without resetting music. Album II-popular songs delightfully arranged for gymnastic exercises, dance, trampolines, ball bouncing, singing, clapping. Graduated tempos permit teachers to increase pace without student's awareness.

*37. Physical Fitness for all Grades: Body Conditioning-Teen-Adults. Record.
A. B. LeCrone Company

Thirty body conditioning exercises in 25 minutes exercise time. Music composed to fit each exercise.

*38. Physical Fitness for all Grades: For Intermediate Grades. RRC-903 record.
A. B. LeCrone Company

Sixteen physical exercises and deep breathing exercises in 15 minutes exercise time. Piano and organ music designed especially for classroom or group use with or without teacher direction.

*39. Physical Fitness for all Grades: For Preschool and Kindergarten. RRC-703 record.
A. B. LeCrone Company

Twenty physical exercises and deep breathing exercises in 15 minutes exercise time. Planned especially for preschool children with or without teacher or parent direction.

*40. Physical Fitness for all Grades: For Primary Grades. RRC-803 record.
A. B. LeCrone Company

Rhythmic songs for sixteen physical exercises and deep breathing exercises in 15 minutes exercise time. Designed especially for classroom use with or without teacher direction.

*41. Popular and Folk Tunes for Dancing and Rhythmic Movement. HLP 4074 record.
Hoctor-Dance Records, Inc.

Provides the teacher of regular dance classes as well as the teachers of exceptional children and dance therapists with suitable accompaniment for a wide range of movements. The music, when coupled with imaginative play and teacher directed activities as described on the record jacket, has been found unusually effective in: developing conscious control of the body, developing a conscious response to music, providing a joyous or calming atmosphere.

42. Puppet Enrichment Program. Media Packet.
Ideal School Supply Company, 11000 S. Lavergne Avenue, Oak Lawn, Illinois 60453.

Includes four sleeves for interchangeable puppets, teacher guide, two cassettes, one long play record (33 1/3 rpm), worksheets, Peppy Story Starter book, and supplementary materials. The activities and materials are designed to specifically help children build their listening and speaking skills.

43. Reach Inside--Learning Through Music (16mm, sound, color, 32 minutes).
Bradley Wright Films, 309 North Duane Avenue, San Gabriel, California 91775.

The use of two techniques of music education/appreciation are illustrated with learning disabled and mentally retarded children. Produced as part of a special ESEA project, this film demonstrates music techniques originated by Zoltan Kodaly and Carl Orff to draw on the natural musicality of children and provide opportunities for creative exploration and individual response. Classroom demonstrations, provided by Dr. Farrugia, Mary Helen Richards, and Martha Wampler, show examples of the techniques which stimulate participation and allow the child to participate without fear of failure.

*44. Rhythmic Parachute Play. Album KEA 6020, 2 33 1/3 rpm records with manual.
Educational Activities, Inc.

Children hold the edges of a standard parachute canopy and maneuver it to inflate it, deflate it and create breathtaking special effects. The manual gives complete instructions for such formations as floating clouds, mushroom, merry-go-around, crossing under mountains, dance routines, ripples and waves, umbrella, popcorn, spinning wheel and haunted house. Cues are given on one side of the record; the other side contains the instrumental only to allow children to create their own parachute activities and routines when they have learned the basic techniques. Tri-Color parachutes available at extra cost.

*45. Rhythmrix-Grade 4-High School. Album AR 31, 2 33 1/3 rpm records with manual.
Educational Activities, Inc.

Body movement in a continuous series of physical exercises done in time to music. There are 8 rhythmic drills in the album. Each one has a different musical accompaniment and contains a series of exercises of varying degrees of difficulty woven into an interesting definite pattern. Music for each drill is performed once with voice cues and again without cues. The manual gives complete instructions for each sequence.

*46. Rhythms for Today. Album HYP 29, 2 33 1/3 rpm records.
Educational Activities, Inc.

Updated rhythms include sounds and experiences with which pupils are familiar. There are over 50 bands divided into: Natural Movements-Movable Objects-Body Movements-Make-Believe People-Animals-Nature-Real People-Travel-Space Travel. Written rhymes for chanting in time to the music are provided.

47. The Shape of a Leaf (16mm, black/white,, color, sound, 26 minutes).
The Perkins School, Lancaster, Massachusetts 01523.

Prepared to document a simple observation, that art is a universal teaching medium as relevant to the retarded child as to any child, this film reveals the sensitive responses of retarded children to various types of training. It demonstrates the artistic creativity and the individuality of style that such children share with all children. Retarded children (CA 7-19, kindergarten through the eighth grade) are shown working in various art activities--making perception training boxes, painting, talking about art, doing creative stitchery, weaving, working with batik, making ceramic creche figurines, and conducting a puppet show.

*48. Simplified Folk Dance Favorites. Album EALP 602, 33 1/3 rpm record.
Educational Activities, Inc.

An approach for teaching all-time favorite folk dances to exceptional children in a very simplified manner. Rhythmic skills required are within their ability. Participation helps mentally retarded and physically handicapped children gain physical skills, social abilities, and a sense of emotional well-being from successful achievement. Dances are repeated at three tempos; Very Slow, Medium and Regular.

*49. Singing Action Games. Album HYP 507, 33 1/3 rmp record. Educational Activities, Inc.

Singing action games that require neither partners nor the necessity to learn specific steps and movements. Children are encouraged to use their imagination and ability to pretend. Easy-to-follow instructions keep children listening and enable them to understand readily. Creative instructional bands are separated from complete action game (without instructions) to make use easier. Interpretation and movement can be enlarged by the teacher to suit the needs of the class.

50. A Song for Michael: A Demonstration of How Music Therapy is Used To Develop Language in a Multiply Handicapped Boy of Fourteen (16mm, sound, black/white, 22 minutes).
Music Therapy Center, 840 Eighth Avenue, New York, New York 10019.

Presents a condensation of one actual music therapy session. Demonstrates how music is used at the Music Therapy Center as a functional tool to promote emotional and social growth as an adjunct to psychotherapy. The viewer sees how the therapist deals with the many levels of behavior in terms of the goals of establishing and strengthening associative thinking and eliciting communication. More than a dozen songs and games are used in this film and, out of their phrases, rhythms, and meaning are devised the materials for facilitating interplay, establishing identity, and achieving autonomy.

51. Teaching the Mentally Retarded Through Music (16mm, kinescope or videotape, sound, black/white, 30 minutes per program).
Governor's Interagency Council on Mental Retardation, 1001 Main Street, Room 205, Columbia, South Carolina 29201.

In each of four presentations, Dr. Richard Weber explains and demonstrates his approach to teaching the mentally retarded through music. By using a simple six note scale and combining letters, numbers, and other symbols, Dr. Weber shows how music becomes a motivator for developing writing and reading skills as well as a stimulus for better self-control. Dr. Weber points out that the method requires a minimum of supervision and that most teachers, parents, or volunteers can achieve similar results without specialized music background or training.

52. To Paint is to Love Again (16mm, color, sound, 21 minutes).
Charles E. Conrad Films, 6331 Weidlake Drive, Hollywood, California 90028.

This film was inspired by the art work of mentally retarded children which was displayed in an exhibit of the Exceptional Children's Foundation (Los Angeles). The expressed purpose of the film is to inspire others. The film shows what can be accomplished through great dedication, unremitting effort, and love. Some insight can be gained into the techniques which were used by the teacher and which made these accomplishments possible.

*53. 26 All Purpose Action Tunes. HLP-4068/69, 2 LP records. Hoctor-Dance Records, Inc.

Designed to provide a variety of activities for preschool, early grade, or exceptional children. Provides melodies that may be used for games, skipping, running, walking, dancing (ballet or tap), exercises, rhythm band, or music appreciation.

RESOURCE PERSONS

Irmgard Bartenieff, Director of Effort-Shape Program, Dance Notation Bureau, Inc., 8 East 12th Street, New York, New York 10003 -- Dance Therapy

Ambrose Brazelton, State Department of Education, 933 High Street, Worthington, Ohio 43085 -- Movement/Rhythms

Dance Program, Royal Palm School, 375 DeSota Road, West Palm Beach, Florida 33405 -- Dance/Movement

Lorraine B. Erickson, 2635 Dartmouth Avenue, Boulder, Colorado 80303 -- Orthopedically Handicapped/Piano

Gladys Andrews Fleming, 4150 October Road, Richmond, Virginia 23234 -- Movement/Rhythms

Layne C. Hackett, Joseph McKinnon School, San Jose, California 95100 -- Movement

Cornelia Hollander, 3502 Macomb Street, N.W., Washington, D.C. 20008 -- Arts and Crafts

Patricia Hudson, Director, Providence Center for Exceptional Children, 1790 Lincoln Drive, Annapolis, Maryland 21401 -- Arts and Crafts/Mental Retardation

Georgiana Jungels, Gowanda State Hospital, Helmuth, New York 14079 -- Art Therapy

Eleanor Lesak, Music Therapist, Orchard School, 8600 Gross Point Road, Skokie, Illinois 60076 -- Music Therapy

Georgiana Liccione, c/o Kimbo Educational, Box 246, Deal, New Jersey 07723 -- Dance Therapy Activities for Early Childhood and Special Education

Lee Anna Mielzarek, Director, Hope Center, Inc., 6100 South Gate Drive, Temple Hills, Maryland 20031 (other contact address: Camp Shenandoah, Mountain Falls Rte., Winchester, Virginia 22601) -- Dance/Rhythms

David Morgan, Recreation Center for the Handicapped, 207 Skyline Boulevard, San Francisco, California 94132 -- Dance/Music

Hap Palmer, c/o Educational Activities, Inc., Box 392, Freeport, New York 11520 -- Movement/Rhythms

Elizabeth Polk, Adelphi University, Garden City, New York 11530 -- Dance Therapy/ Movement/Rhythms

Claire Schmais, Hunter College, New York City, New York 10021 -- Dance Therapy

Ruth Spero, 235A Evans Street, Williamsville, New York 14221 -- Music Therapy

Carol Weiner, Rehabilitation Center, Gowanda State Hospital, Helmuth, New York 14079 -- Dance Therapy

Peter Wisher, Physical Education Department, Gallaudet College, Florida Avenue and 7th Street, N.E., Washington, D.C. 20002 -- Dance/Deaf

Chairmen of Art, Music, Dance Departments of Colleges and Universities. A Dance Directory listing programs of professional preparation and general dance education in American colleges and universities can be obtained through AAHPER Publication Sales, 1201 16th Street, N.W., Washington, D.C. 20036.

Personnel in local schools, residential facilities, day care centers, and local and state supervisors of special education, physical education, art, and music.

ASSOCIATIONS AND ORGANIZATIONS

A.I.M., Inc. (Adventures in Movement for the Handicapped), 945 Danbury Road, Dayton, Ohio 45420

American Art Therapy Association, Inc., Box 829, Topeka, Kansas 66601

American Dance Therapy Association (ADTA), Suite 216E, 1000 Century Plaza, Columbia, Maryland 21044

Area Learning Resource Centers (ALRC), contact National Center on Educational Media and Materials for the Handicapped (NCEMMH), 220 West 12th Avenue, Columbus, Ohio 43210 or Paul Andereck, Division of Media Services, Bureau of Education for the Handicapped, 7th and D Streets, S.W., Washington, D.C. 20202 for the ALRC serving your state

Council for Exceptional Children (CEC), 1920 Association Drive, Reston, Virginia 22091

Coordinating Office for the Regional Resource Centers, University of Kentucky, East Wing, Kinkead Hall, University Station, Lexington, Kentucky 40506

Music Educators National Conference, 8150 Leesburg Pike, Vienna, Virginia 22180

Music Services of the Library of Congress, Division for the Blind and Physically Handicapped, Library of Congress, Washington, D.C. 20542 -- Provides music scores, textbooks, and instructional materials in braille and other formats free of charge for use by eligible persons

National Art Education Association, 1201 16th Street, N.W., Washington, D.C. 20036

National Association for Music Therapy, Inc., P.O. Box 610, Lawrence, Kansas 66044

National Association for Retarded Citizens (NARC), 2709 Avenue E East, Arlington, Texas 76011

National Easter Seal Society for Crippled Children and Adults, 2023 West Ogden, Chicago, Illinois 60612

National Therapeutic Recreation Society (NTRS), National Recreation and Park Association, 1601 North Kent Street, Arlington, Virginia 22209

Therapeutic Recreation Information Center (TRIC), Department of Recreation and Park Management, University of Oregon, 1607 Agate Street, Eugene, Oregon 97403

MATERIAL AND EQUIPMENT SUPPLIERS

Art Materials

ACME United Corporation, 100 Hicks Street, Bridgeport, Connecticut 06608

Craftint Manufacturing Company, 18501 Euclid Avenue, Cleveland, Ohio 44112

Hartline Products Company, Inc., 2186 Noble Road, Cleveland, Ohio 44112

Horton Handicraft Company, Inc., P.O. Box 330, Farmington, Connecticut 06032

Macmillan Arts and Crafts, Inc., 9520 Baltimore Avenue, College Park, Maryland 20740

Marvile Art Needlework Company, 808 Washington Avenue, St. Louis, Missouri 63101

Skil-Crafts, Division of The Brown Leather Company, 305 Virginia Avenue, P.O. Box 105, Joplin, Missouri 64801

Universal Color Slides, 136 West 32 Street, New York, New York 10001

Ceramics

American Art Clay Company, Inc., 4717 W. 16th Street, Indianapolis, Indiana 46222

Boin Arts & Crafts Company, 87 Morris Street, Morristown, New Jersey 07960

Bona Venture Supply Company, 17 Village Square, Hazelwood, Missouri 63042

Ceramichrome, 7155 Fenwick Lane, Westminster, California 92683

Cole Ceramic Laboratories, Box 248, Gay Street, Sharon, Connecticut 06069

The Handcrafters, 1 West Brown Street, Waupun, Wisconsin 52963

House of Ceramics, Inc., 1011 North Hollywood Street, Memphis, Tennessee 38108

Magnus Craft Materials, 109 Lafayette Street, New York, New York 10013

Ming Studio, Inc., 139 West Cherry Street, Hicksville, New York 11801

Paragon Industries, Inc., P.O. Box 10133, Dallas, Texas 75207

Stewart's of California, Inc., 16055 Heron Avenue, La Mirada, California 90638

Craft Supplies

American Handicrafts, 2112 8th Avenue, South, Nashville, Tennessee 37204

A' n L's Hobbicraft, Inc., 50 Broadway, Asheville, North Carolina 28802

CEDCO Distributors Corporation, 122 Main Street, New York, New York 11550

Central Ceramic Art Supply Company, 29 West 555 Batavia Road, Warrenville, Illinois 60555

Sol M. Collins, P.O. Box 1082, Northland Center Station, Southfield, Michigan 48075

Columbia-Minerva, 295 Fifth Avenue, New York, New York 10009

Crowe & Coulter Crafts, Box 484, Cherokee, North Carolina 28719

DonJer Products Company, 1398 Utica Avenue, Brooklyn, New York 11203

Dow Corning Corporation, South Saginaw Road, Midland, Michigan 48640

Economy Handicrafts, Inc., 47-11 Francis Lewis Boulevard, Flushing, New York 11361

Family Circle Crafts, Inc., 297 Westport Avenue, Norwalk, Connecticut 06851

The Handcrafters, 1 West Brown Street, Waupun, Wisconsin 53963

Hollywood Fancy Feather, 512 South Broadway, Los Angeles, California 90013

L. Laufer & Company, 50 West 29th Street, New York, New York 10001

Lily Mills Company, Department HWOT, Shelby, North Carolina 28150

Immerman Crafts, Inc., 21668 Libby Road, Cleveland, Ohio 41137

National Artcraft Supply Company, 23456 Mercantile Road, Beachwood, Ohio 44122

S & S Arts and Crafts, Colchester, Connecticut 06415

Savin Handcrafts, P.O. Box 4251, Hamden, Connecticut 06514

Sax Arts and Crafts, 207 N. Milwaukee Street, Milwaukee, Wisconsin 53202

Dance/Music/Resources

Bridges Dance Wear, 310 W. Jefferson, Dallas, Texas 75208

Children's Music Center, Inc., 5373 West Pico Boulevard, Los Angeles, California 90019

Educational Activities, Inc., P.O. Box 392, Freeport, New York 11520

Folk Dance House, 108 West 16 Street, New York City, New York 10011

Golden Records, Affiliated Publishers, 630 Fifth Avenue, New York, New York 10020

Hoctor Dance Records, Inc., P.O. Box 38, Waldwick, New Jersey 07463

Kimbo Educational, P.O. Box 246A, Deal, New Jersey 07723

A.B. LeCrone Rhythms Record Company, 819 N.W. 92nd Street, Oklahoma City, Oklahoma 73114

QT Records, Statler Record Corporation, 73 Fifth Avenue, New York, New York 10003

Rhythms Products Records, Whitney Building, Box 34485, Los Angeles, California 90034

Ruth Evans, Box 132, P.O. Branch X, Springfield, Massachusetts 01107

Summit Industries, P.O. Box 415, Highland Park, Illinois 60035

Twelgrenn, Inc., Box 216, Bath, Ohio 44210

Jewelry Craft

Folsom's, P.O. Box 52, Medford, Massachusetts 02155

Swest, Inc. (formerly Southwest Smelting), 10803 Composite Drive, Dallas, Texas 75220

Leather Craft

Art Handicrafts Company, 3512 Flatlands Avenue, Brooklyn, New York 11234

Drake Leather Company, 3500 West Beverly Boulevard, Montebello, California 90640

Robert J. Golka Company, 400 Warren Avenue, Brockton, Massachusetts 02403

National Handicraft Company, Inc., 337 Lincoln Road, Miami Beach, Florida 33139

S-T Leather Company, 4018 Olive Street, St. Louis, Missouri 63108

Music Resources

See Dance/Music Resources

Painting

Conni Gordon Art Instruction Books
530 Lincoln Road
Miami Beach, Florida 33139

M. Grumbacher, Inc., 460 West 34th Street, New York, New York 10001

L.W. Longenecker Associates, R.D. #4, Manheim, Pennsylvania 17545

BEST COPY AVAILABLE

Strathmore Paper Company, West Springfield, Massachusetts 01089

Winsor Newton, Inc., 555 Winsor Drive, Secaucus, New Jersey 07094

Weaving

Bradshaw Manufacturing Company, P.O. Box 425, West Columbia, South Carolina 29169

Contessa Yarns, P.O. Box 37, Lebanon, Connecticut 06249

J.L. Hammett Company, 15 Hammett Place, Braintree, Massachusetts 02184

Little Loomhouse of Lou Tate, 328 Kenwood Hill Road, Louisville, Kentucky 40214

Nilus Leclerc, C.P. 69, L'Isletville, Quebec, Canada

Potomac Yarn Products Company, 7917 Norfolk Avenue, Bethesda, Maryland 20014

Robin and Russ Handweavers, 533 North Adams, McMinnville, Oregon 97128